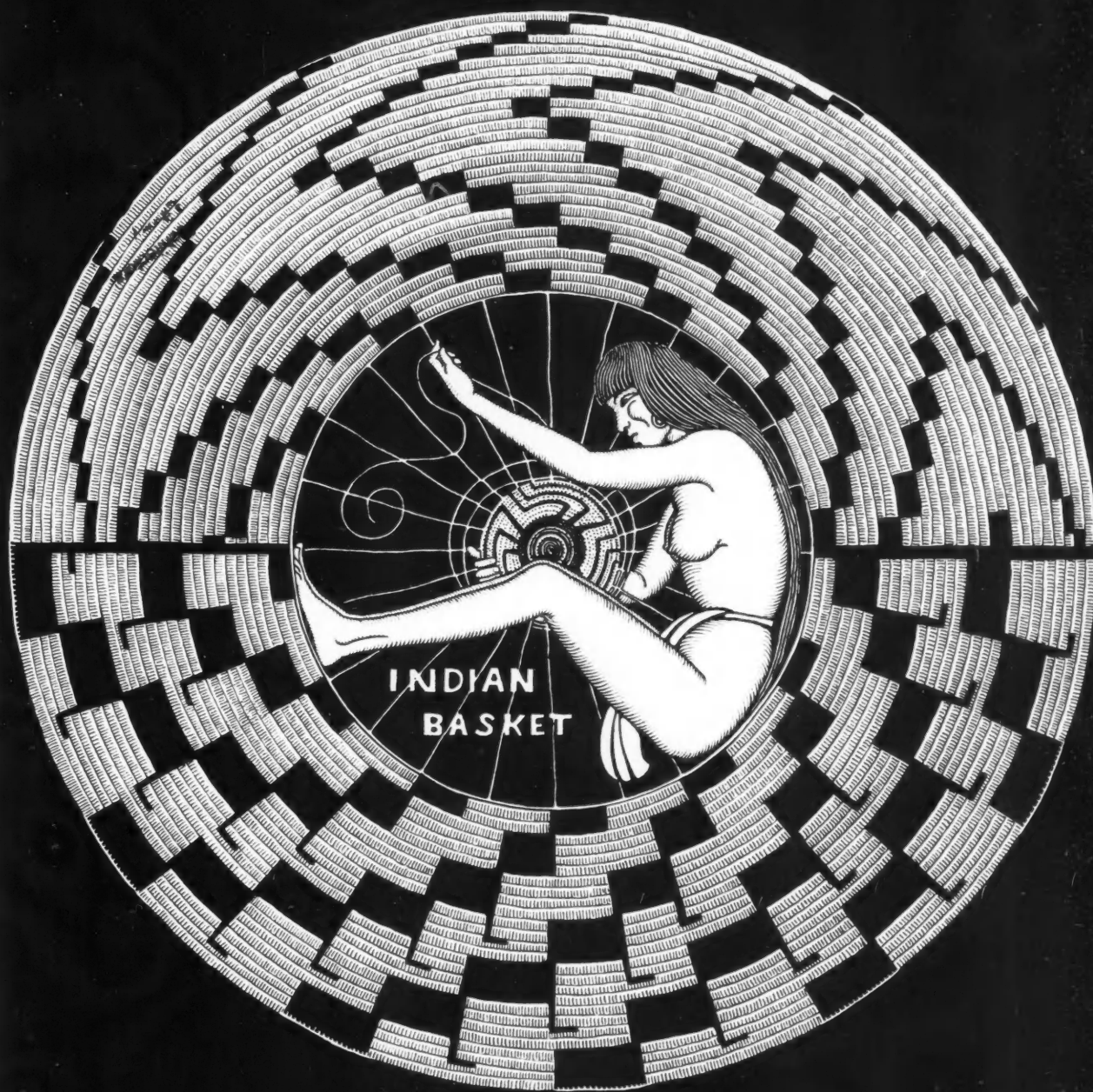


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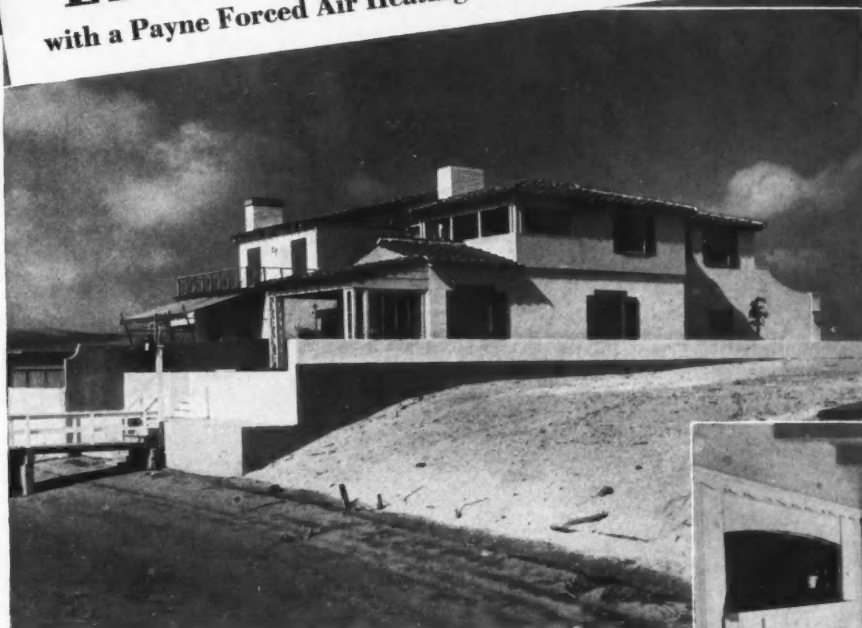
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Editorial

THE NEW DEPARTMENT

IN the last issue we opened another new department, the Letter Forum. We did not do this just in imitation of other journals nor because it has become almost a fad with present day publications. We did it because there is a real need for such a department in our particular publication.

The needs are manifold. Perhaps we need it most, for the opinions of our readers are the only guide that can direct us along the road of real service. But it can be a substantial service to our readers for, if these letters continue to come in on subjects covering various phases of editorial policy, architectural trends, and building and construction developments, they will throw a light on the cultural development of the state that is not confined to the editors' interpretations of conditions.

We hope that our readers will send in their opinions freely expressed on any subject whatever. Our editorial policy has been broadened and changed a great deal during the past twelve months, perhaps too broad, perhaps not broad enough. The opinions of our readers will help us to decide.

PEDESTRIANS PROHIBITED

WHETHER they have combined or not we do not know, but between the two of them the automobile people and the railroads have got the poor man down for good. Plans to force people to ride have been tried for centuries but have never quite gone over. Probably the dream of the auto manufacturers long has been legislation prohibiting a man from walking outside his own house and garden, but no one thought it would come about in the way it did. Pedestrians are permanently prohibited from planting their hot and swollen feet on the San Francisco-Oakland Bay Bridge. You've got either to own an automobile or pay a railroad fare if you want to cross that great bridge.

There are many reasons why the Toll Bridge Authority finally determined upon this policy. For one thing, to build pedestrian lanes would have added to the cost of the structure and it would be impossible to permit vehicular and pedestrian traffic to mingle. It is not for the editors of this journal to criticize the policy of the Toll Bridge Authority but it does seem strange that in this day and age we should build an \$85,000,000 structure to increase and enhance intercommunication between two great cities and prohibit those who have not enough money to own an automobile or pay a railroad or bus fare from walking over it.

THE SPIRIT OF ARCHITECTURE

"MAN shall not live by bread alone." Both Matthew and Luke spoke these identical words. The essential they were trying to emphasize was the spirit of things. It applies to architecture more definitely than to any other creative work. Are we losing the spirit of architecture or are we only discovering it?

Today there are about as many who believe that the era of true architecture is dawning as there are who hold that it is rapidly becoming a lost art. If we are losing the spirit of true architecture it is largely because we have forgotten how to live. What with the American money lust creeping into the souls of most of us, about the only motif that will be left to the architect will be the Midas motif.

"Man shall not live by bread alone," but, despite this, each year develops more bread and better architecture.

CALIFORNIA ARTS & ARCHITECTURE

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SPEED ON THE RAILS

AT last we are going to have a better schedule for our great coast trains. True, the reduction in time between San Francisco and Los Angeles is proportionately not so great as that accomplished by the Southern Pacific Streamliner, "City of San Francisco," but it is something. That train, operating between San Francisco and Chicago, a distance of 2263 miles has reduced the time from 58¾ hours to 39¾ hours which takes off one working day. The time of the new streamliner between Los Angeles and San Francisco will reduce the time to one hour less than the present fastest train. That is not very much, but you can't look a locomotive in the gasoline tank. And, by the way, the new coast trains will still be steam powered, not Diesel.

If we want to see better speed on the rails in California we will have to pull together. It is not all the fault of the railroad company that their

schedule cannot be raised above 47 miles per hour. In England where they have bullet-speed trains, the highways were there centuries before the railroads came along. As a result, the latter were forced to build grade separations. In California these conditions are reversed. The railroads built up the country and when the towns wanted to cross the tracks with a street why, they just crossed them. Then each little hamlet determined the speed at which the trains might pass through. With an ever increasing number of grade crossings and petty town speed regulations it is impossible for the railroads to make better time.

Why not all pull together, forget this grasping corporation rot, and see if we can't get things regulated so that it will be safe for the trains to make a speed of 60 or 70 miles per hour? That would be slow compared to the new streamline train that runs from Berlin to Hamburg that averaged, last year, 105.6 miles per hour over a run of 119 miles.

THE CALENDAR

FINANCIAL COMMENT

By CARLETON A. CURTIS

IN recent months the heavy industries of the country, which have been laggards in the recovery, have shown signs of an improvement. As an indication, the steel industry working at about 70 per cent of rated capacity for the months of May, June, July, and August has made the best performance since 1930. The direct effect of this upturn is shown in the weekly carloadings which, in spite of reduced farm production this fall, are at the highest levels since 1930.

The question uppermost in the minds of the operating officials of most of the carriers is that of car supply to meet the present demand. Total freight cars owned have decreased from about 2,200,000 in 1931 to 1,742,000 on July 1st of this year. In 1931 about 10 per cent of the cars were not available for service on account of needed repairs, while this year about 15 per cent were held for repairs. Thus, the total available for service has decreased from about 2,000,000 in 1931 to 1,580,000 on July 1st, 1936.

If it were only a matter of minor repairs the situation would not be serious, but we find that of the 260,000 cars needing repairs, 203,000 or 78 per cent are in need of heavy repairs. It is questionable how many of these heavy repair cars will be rehabilitated, for at the first of this year 760,000 cars or 42 per cent of the total ownership were more than 20 years old and 386,000 of these were over 25 years old.

From this standpoint it seems that the manufacturers of railway freight cars have a number of years of good demand for their products in prospect, for the construction can be financed by the usual equipment trust methods, and the railroads must have cars to handle their business.

The three largest companies in this activity are Pullman, American Car and Foundry, and General American Transportation Co. in the order named. American Car only builds cars, while the other companies have two strings to their bow. Pullman operating the sleeping car business in addition to the manufacturing, while General American does a very large business in the leasing of special service freight equipment in addition to that of building cars.

The writer feels that an investigation of this particular field of heavy industry is well worth the consideration of any investor.

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CALIFORNIA STATE FAIR, the 82-year-old exposition of the State's resources, is held at Sacramento, September 5-14. The livestock show vies for interest with the exhibition by the implement dealers of machinery for homes and farms. Events include the appearance of the winners in the state-wide amateur contest in music, dance and song. The Horse Show is a nightly affair, and the racing program is one of the main attractions.

LOS ANGELES COUNTY FAIR, the fifteenth annual, is held at Pomona, September 18 through October 4. C. B. Afflerbaugh is Secretary-Manager. The cash and trophy awards are the largest in the history of the exposition, and the amount is spread throughout the major divisions of the fair. The fairgrounds comprise 107 acres, beautifully planned and landscaped, an appropriate setting for the well designed buildings. The seventeen days and three nights of horse racing form one of the chief attractions.

FIESTA del RANCHO SAN JOSE, a historical pageant parade, is a feature of the first Sunday of the Los Angeles County Fair at Pomona, September 20, commemorating the 100th anniversary of the coming of the first Spanish settlers into the eastern portion of the San Gabriel Valley. The pageant, in a series of floats, interprets the legends and the history of the founding of the State, and passes in review before the grandstand at 10 a.m. and at 7:30 p.m. Staged under the auspices of the Pomona Valley Historical Society.

LA FIESTA de las FLORES is held at Los Angeles, September 4-5-6, under the auspices of the Chamber of Commerce and centering at the Plaza. Durward Howes is general chairman, with Phil Whiting, director of the Pilgrimage Play, and Mrs. Christine Sterling, developer of Olvera Street, as assistants.

NATIONAL AIR RACES are held, September 4 to 7, at the Los Angeles Municipal Airport, with Clifford W. Henderson as managing director. Foreign speed aces compete with leading American flyers for the \$70,000 in prize money.

ADMISSION DAY, September 9, is celebrated by various communities in various ways throughout California. At Santa Barbara, Rockwood, the Mission Canyon home of the Santa Barbara Woman's Club, has been retained for a reception and program honoring California pioneers of Santa Barbara county.

MONTEBELLO, eight miles from Los Angeles on El Camino Real, holds a Pioneer Day festival, September 4-5.

LANCASTER announces the sixth annual Alfalfa Festival, sponsored by the Lancaster Chamber of Commerce, October 1-2-3.

THE ASSISTANCE LEAGUE holds a gala Fashion Show, September 23, at the Ambassador Hotel, Los Angeles, using the Fiesta Room to show the latest models from Paris, London and New York. The charity-benefit function opens with a luncheon and closes with a fashion-show dinner dance in the Coconut Grove. Mrs. Hancock Banning announces the League uses the full proceeds for its manifold benevolences.

WOMEN'S AUXILIARY of the California Babies' Hospital holds a colorful and entertaining "County Fair" in the gardens of Mr. and Mrs. Luther T. Bradford's estate on Old Mill Road, San Marino, September 26. The party includes an al-fresco supper, dancing on the tennis courts, booths displaying desirable gifts, and a gypsy fortune teller.

ASSOCIATION OF BANK WOMEN hold the national annual convention at San Francisco, September 18-22. Miss Grace Stoermer is general convention chairman. The organization is composed entirely of women bank executives, has members in every state in the Union and one in the Hawaiian Islands.

ANTIQUES FOR BEGINNERS, the first of the fall series of talks on collecting antiques will be given by Alice R. Rollins Monday, Oct. 5th, at 1:30 p.m. at 1617 No. McCadden Place, Hollywood.

SOUTHERN CHAPTERS of the Daughters of the American Revolution are entertaining the President-General, Mrs. William A. Becker of New Jersey, September 4 to 14, at Los Angeles, San Diego and Santa Barbara. The official visit of the president-general will be made in the northern part of the State, February 24-26, during the period of the annual State conference at San Jose in the new Municipal Auditorium.

SAN DIEGO COUNTY FAIR opens in the new 200-acre fairgrounds at Del Mar, October 8. James E. Franks is president of the Fair Association. The buildings and the walls around the grounds are of adobe bricks, conforming to Spanish colonial architecture. Many of the buildings will be replicas of the old Missions of California, and there is to be a relief map, showing how to reach the missions now and how El Camino Real linked them in Spanish days.

RECREATION DEPARTMENT announces an exhibition of playground activities from 46 communities of the county at Los Angeles, October 2 to 10, using the old Los Angeles Times building at First and Broadway.

STATE EXPOSITION BUILDING at Exposition Park, Los Angeles, announces a series of ceremonies extending through December, featuring the scenic, industrial and recreational advantages of California, through exhibits and the diorama of the State.

AMERICAN SHORE AND BEACH PRESERVATION ASSOCIATION holds a convention at Los Angeles, September 24-25.

AMYMAY STUDIO, 660 North El Molino Avenue, Pasadena, holds a Weed Show, October 10-11, opening at 10 a.m. and continuing into the evening. The purpose is to establish and prove the beauty of things usually classed as ordinary.

BOTANICAL GARDENS of the Henry E. Huntington Library and Art Gallery, San Marino, are being enriched by acquisitions which will give to the cactus and succulent section the greatest collection of xerophytes, or desert plants, in the world. This garden specializes in large specimen plants. Among the new material is a comprehensive collection of South American cactus, the most difficult to obtain of all desert plants.

BLAKSLEY BOTANIC GARDEN, Mission Canyon, Santa Barbara, is open every day, literally from sunrise to sunset, and is filled with interesting as well as beautiful plants. The large collection emphasizes flowers and shrubs native to the Pacific Coast and all plants are clearly labeled. Dr. and Mrs. Elmer Bissell are the directors.

PUBLIC LIBRARY, South Pasadena, has on display a complete portfolio of etchings by the late Henry Chapman Ford of the Franciscan Missions, arranged in geographical order, as reached by "El Camino Real" along the coast in California. The portfolio represents an original edition, of which it is thought only three other sets are in existence. Of these one is in the Huntington Library, and one in the Los Angeles Public Library.

A FLOWER SHOW is held in conjunction with the combined Los Angeles, Riverside and Orange County Fair at Pomona, September 18 to October 4, and is allotted 50,000 square feet of floor space. There are four divisions, amateurs, professionals, florists, and commercial growers. Ample space is provided for garden club entries, and a novel department provides for entries of flowers and plants grown by children under fourteen years.

SAN MATEO COUNTY PRODUCTS AND FLORAL FIESTA is held October 8-9-10-11, at Bay Meadows, San Mateo. The show formally opens with a pageant and floral parade, since San Mateo County is an agricultural as well as floral center. The industrial phase of the event is important. Building materials and home appliances form an interesting feature of the exhibition.

NORTH AMERICAN Conference on Church Architecture is held, October 9, in the Cathedral of Saint John the Divine, New York City. Noted educators and churchmen of the country address the conference.



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Twentieth Century-Fox new production of "Ramona" is scheduled for its first showing October 23rd. Featuring Loretta Young and Don Ameche, it promises to reveal new heights of photographic and scenic art. The setting of Ramona's home is one of the high spots.

GRAPE DAY FESTIVAL is held at Escondido, September 9, marking the twenty-ninth observance of this vintage fiesta. An all day program of entertainment is offered, with plenty of grapes for every visitor.

THE POWER CRUISER RACE, Long Beach to San Francisco, starts Sept. 10.

THE AUTHORS, a new organization, takes over the headquarters of the former Hollywood Writers' Club, 6700 Sunset Blvd., Hollywood, and limits the membership to active writers in screen, fiction and allied fields, with special divisions for newspaper writers, cartoonists, and women press workers. Irvin Cobb is the president.

PIONEER SOCIETY of California has leased and is remodeling premises at 456 McAllister Street, San Francisco. Establishment of headquarters in the Civic Center is an advance, proving an advantage to all visitors. John H. Ahnden, architect, is in charge of the remodeling.

SAN LEANDRO Dahlia Society announces the annual Dahlia Festival is held, September 19-20. The Alameda Dahlia Society held its show the last two days in August.

MILLS COLLEGE has added a new Administration Building, thus releasing Mills Hall for residence purposes, made necessary by the number of registrations, the largest in the history of the college.

FRIDAY MORNING CLUB of Los Angeles, Mrs. Cecil Frankel, president, formally opens the new club season, October 2, when Merrylye Stanley Rukeyser, economist, author and journalist, is the speaker. Other well known speakers will be heard during the year: Will Durant; Dr. H. V. Keltner, interpreting world news on his initial Western tour; William La Varre, treasure hunter, in an illustrated lecture; Negley Farson, author; Harrison Forman, "the lone explorer in Tibet," illustrated; the Salvi Group, in their first American tour, giving European Chamber music, and Rachel Field, author.

WOMEN'S CITY CLUB of Los Angeles, Mrs. Charles B. MacCoy, president, reconvenes September 14, and the monthly bulletin will again be issued.

BLACK GOLD DAYS FESTIVAL, outlining the history of the oil industry in California in pageantry, may be seen at Huntington Beach, September 5-6-7.

LA FIESTA de SAN GABRIEL is announced for September 12-13. This gay little community seems the natural habitat of festivals.

THREE FULL days of thrills and enjoyment are planned for the seventh annual Gymkhana Club Horse Show, September 18, 19 and 20 at the Gymkhana Club Grounds in San Mateo. Mrs. William Coppee Duncan is chairman of the Gymkhana Show. Exhibitors are expected from every section of California, among them being a colorful Horse Show Team from the Monterey Presidio. Spectacular events are being arranged for the excellent outside jumping course. With classes for teams as well as singles over eight jumps, thrills and excitement galore are in store for the spectator as well as the showman.

MUSIC

MUNICIPAL CONCERTS, sponsored by the San Francisco Art Commission, are presented at the Exposition Auditorium, seating 10,000 people. This Civic Auditorium has been remodeled to correct acoustic faults and the winter series of concerts will be offered under perfect conditions. J. Emmett Hayden is chairman of the music committee, and Joseph H. Dyer, Jr., secretary in charge of all municipal musical projects.

SYMPHONY ORCHESTRA of San Francisco presents the concerts of the winter season, under the direction of Pierre Monteux, at the Memorial Opera House. The season opens in January.

SAN FRANCISCO STRING QUARTET opens the chamber music season, October 15, at the Veterans' Auditorium, San Francisco. The members of the organization are Naoum Blinder, first violin; Eugene Heyes, second violin; Lajos Fenster, viola, and William Dehe, violoncello. Mrs. S. T. De Lee is the managing director.

RIVERSIDE COMMUNITY OPERA ASSOCIATION, under the direction of Marcella Craft, presents a season of grand opera in English. The first production is "Mignon," October 15.

A COMPREHENSIVE Chamber Music Series is assured to Pasadena with the announcement of the thirty-first season of the Coleman Chamber Concerts. Founded by Alice Coleman Batchelder this music association will present six events at the Community Playhouse, Pasadena, this winter. The artists are: The Kolisch Quartet; A sonata recital with piano by Gregor Platigorsky, 'cellist; the Budapest String Quartet; the Abas String Quartet; the Albert Salvi Instrumental Quintet, and the Bach Festival of chamber music.

PETER CONLEY presents a series of concerts in San Francisco during the winter season by distinguished artists. The list includes Marian Anderson, soprano; Sergei Rachmaninoff, pianist; the Joosse European Ballet, also the Argentina-Escudero Spanish Ballet.

SAN FRANCISCO OPERA GUILD had an auspicious debut at the Greek Theater at Berkeley, presenting "The Gondoliers" in midsummer. Don I. Barrientos conducted, with Reginald Travers as director. Raoul Pause arranged the ballet number, while Carroll Alexander was responsible for costumes and scenery.

FEDERAL SYMPHONY CONCERTS at the Veterans' Auditorium, San Francisco, continue in popularity, the attendance has increased rather than diminished with the admission charge. Ernst Bacon is the regular conductor of the Federal Symphony Orchestra, but during his vacation the guest directors included Gastone Usigli and Modest Altschuler, the latter was formerly the conductor of the Russian Symphony Orchestra of New York.

FEDERAL MUSIC PROJECT of San Francisco also sponsors a series of chamber music concerts, given in the Little Theater of the California Palace of the Legion of Honor, and in the Art Museum at the Veterans' Building.

THE OPERA BALLET, Adolph Bolm, director, is assigned a prominent position in the opera season to open the latter part of October at the Memorial Opera House, San Francisco.

CALIFORNIA FESTIVAL ASSOCIATION presents "Everyman" at the Hollywood Bowl, September 10-17, under the direction of Johannes Poulsen, producer-director at the Royal Theater, Copenhagen. "Everyman", written by the Austrian poet and playwright, Hugo von Hofmannsthal, was adapted to the modern stage by George Sterling, California author. It is a legendary play, filled with dramatic and romantic incidents, enhanced with musical themes and dance divertissements. Einar Nilson, composer-conductor, wrote the music and conducts the symphonic orchestra. George Houston, young opera singer, plays the title role. He is from the Eastman Theater at Rochester, and made his debut in "Boris Goudinoff" with Eugene Goossens conducting.

POMONA CIVIC OPERA ASSOCIATION closed the summer season with the production of Verdi's "Rigoletto" at the Pomona Greek Theater late in August. The Valley Symphony Orchestra, under the direction of William E. Strobbridge, assisted.

PUBLIC LIBRARY, San Francisco, is interested in making a collection of original manuscripts by California composers in order to enlarge the music department. This department has been enriched by gifts from the composers and hopes to eventually have a large collection.

FESTIVAL OF ALLIED ARTS of Southern California, under the chairmanship of the founder, Mrs. Grace Widney Mabey, is making plans for the 1936-1937 season. The purpose of the Festival is to discover hidden talent in the arts and to assist worthy young people in their development. This has been accomplished. The files show a long list of young artists, either studying with the aid of scholarships or engaged in producing for remuneration.

FEDERAL MUSICAL PROJECT in Los Angeles not only sponsors concert orchestras in many communities, but has organized various Mexican and Hawaiian orchestras, a Hungarian Symphonette, and a Quintet and Folk Song Group.

MILITZA KORJUS, young German vocalist, has recently taken a home in the Santa Monica Bay district. Her husband, Dr. Kuno Foelsch, and their small daughter, are with this artist.

PACIFIC SAENGERBUND, Frederic Schiller, conductor, gives the annual Festival Concert in the Memorial Opera House, San Francisco, Sunday evening, September 20. The entire Johann Strauss Operetta, "The Gypsy Baron," is given in concert form. The score is interpreted by the orchestra, while the vocalists are resident artists.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, presents a season of sixteen weeks, opening in January, at the Philharmonic Auditorium, Los Angeles.

THE BEHYMER ARTIST SERIES opens November 10 at the Philharmonic Auditorium, Los Angeles, with Kirsten Flagstad, followed by Fritz Kreisler, November 24.

THEATER NOTES

RENEVANT PLAYHOUSE, 1737 North Highland, Los Angeles, Georges Renavant, producer, announces "Nocturne" by Frank Harling opens September 5, with Jeanne Powers, from the New York Theater Guild, playing the lead. Harling is well known as a composer for films and orchestra.

MEXICAN PLAYERS at the Padua Hills Theater, in the hills near Claremont, continue to gain in popularity with their gay presentation of the songs and dances of Old Mexico. The play of midsummer, "Que Bonita Mexico", displayed the remarkable versatility of the group, both in the range of songs, the dances, and even the varying colors and tones of the costumes. The dramatic technique is unrivaled. September 2, "Juana, la Tehuana", a play of Tehuantepec, opens with a matinee, and is presented each Wednesday, Thursday, Friday and Saturday evenings at 8:30, with matinees Wednesday and Saturday at 2:30, through October 17.

THEATER AMERICANA of Altadena begins the fall season with the production of "Made in Heaven", a comedy by Conrad Seiler. The dates are September 29-30 and October 1, and the theater is at Mount Curve Drive and Lake Avenue. The policy of this theater is to produce plays of American motif, written by California playwrights. Mrs. C. Brooks Fry is president of this group.

LOBERO THEATER, Santa Barbara, under the direction of an Operating Group, presents the Preview Players in new plays, never before produced, as often as secured. Each month the group shows outstanding films from the cinema capitals of the world.

CENTINELA VALLEY now has a Little Theater, organized to fill a communal need for the spoken drama in such a manner that it will prove a recreational, social and educational benefit to the community. Marcella Miserak is president and W. G. Simmons, vice president. Robert Binney directs the first production.

THE DUART PRODUCTIONS are given at the Community Playhouse, San Francisco, under the direction of Frederick Dittmar. Wallace Read is the producer. The thrilling melodrama, "Double Door", was the August play.

THE WAYFARERS, for the second performance in their new playhouse, 1749 Clay Street, San Francisco, selected a modern comedy of Greek manners, "The Fair Helen", translated from the French of Ludovic Halevy and Henri Meilhac, with lyrics by Jaded Thanet. Jack Thomas continues to direct this enterprising group.

RALPH CHESSE directs the "Marionette Varieties" performances for the Federal Theater Project at San Francisco, and has made this bill international in scope. His puppet actors represent world famous celebrities of many countries, including George Bernard Shaw, Leopold Stokowski, great symphony leader; Mme. Tilly, coloratura soprano; Bill Robinson, king of tap dancers; Edgar Allan Poe, the poet, and the famous Raven; La Tour Brothers, acrobats, and finally the Dionne Quints in a patois patter and soft shoe number.

THE DIONYSIANS is a new drama club of Los Angeles, organized by Mrs. A. V. Watson, State chairman of drama for the Los Angeles District California Federation of Women's Clubs. The club is the only federated drama club in California. Activities feature the study of drama, presentation of luncheon speakers on the subject, and a wider appreciation of the art. Meetings are held the second Monday of each month.

NINE O'CLOCK PLAYERS of the Assistance League of Hollywood re-elected Mrs. John Neill Osburn, president, and are proceeding with various plans for the winter, including a Drama Workshop in connection with play production.

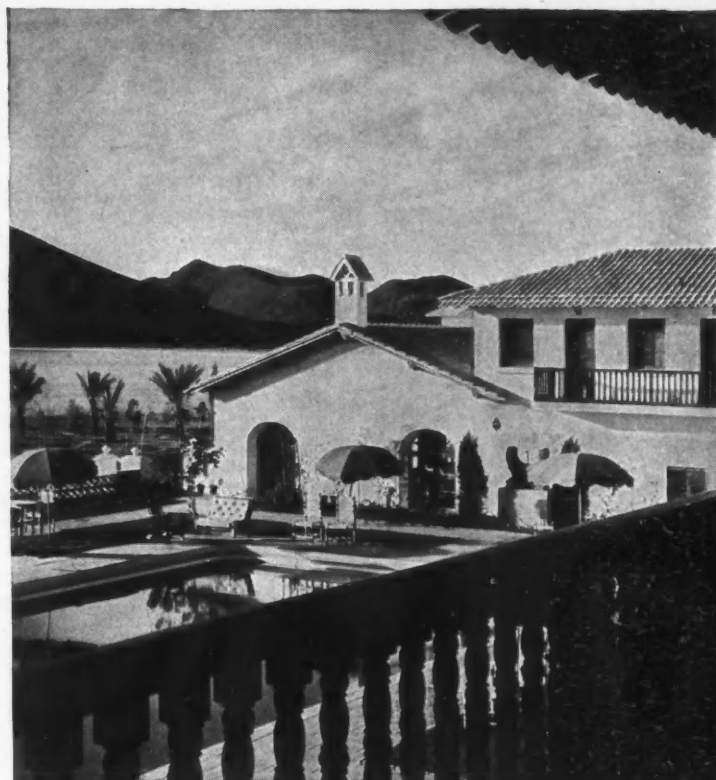
COMMUNITY PLAYHOUSE, Pasadena, is closed during the construction of the building to house the School of the Theater. Regular programs are resumed October 5 with the presentation of "The Wind and The Rain", a recent London success, directed by Byron Foulger.

SHOWCASE THEATER, Los Angeles, announces "Babes in Hollywood" a comedy-satire on child stars, by H. L. Yates, opening September 8. Jesse Weil, manager of the theater, announces an early production of "Lucky Break", a new comedy offering one feminine role against a cast of fifteen men.

HARLEQUIN THEATER, Los Angeles, lately owned by Mrs. R. D. Shepherd, has been taken over by Oliver Ziegfeld and is now known as the Studio Village Theater. "Beachy Takes a Hand" by Katherine Kavanaugh (Mrs. Oliver Ziegfeld) is the opening play, October 1.

BEACHWOOD PLAYHOUSE, 2560 Beachwood Drive, Hollywood, has been taken over by Hale McKeen, Ann Murray and Ellsworth Newman from Edward Elmsner. A new comedy by Martha Pittenger is announced for Tuesday evening, September 1. The programs will all feature the work of new writers and new acting talent.

MEMBERSHIP PLAY at the Community Playhouse, Pasadena, scheduled for September 12 is "To The Ladies" by George S. Kaufman and Marc Connelly.



A New Place To Go

Since it opened early this year, Southern Pacific's new Mexican resort, Hotel Playa de Cortés, has attracted a large number of guests. They tried it because it was a new place to go. They liked it because it was different.

Where else can you find a desert resort by the sea? A luxurious hotel at the very edge of one of the world's finest fishing grounds?

Here, briefly, are the facts about Playa de Cortés:

Location. On Bocoichibampo Bay, near Guaymas on our West Coast of Mexico Route. This route extends from Tucson, Arizona, to Mexico City via Guaymas, Mazatlan and Guadalajara.

Accommodations. First class throughout. All rooms are outside and beautifully furnished. Every room has a modern American bath. There are two detached cottages.

Climate. Warm and brilliant throughout the winter, with little or no rain.

Cuisine. Excellent. American and Mexican dishes, plus delicious sea foods from the Gulf of California.

Sports. The principal sport is deep-sea fishing (boats are maintained by the hotel). Fish range from the Red Snapper (averaging 8 pounds) to the great Manta or Giant Ray, weighing as much as 1500 pounds.

How to get there. Take Southern Pacific's air-conditioned Sunset or Golden State Route trains from the east or west to Tucson. Pullman from there to Empalme, thence to Playa de Cortés by taxi.

For information, see your travel agent or write H. P. Monahan, Dept. AA-9, 610 South Main Street, Los Angeles.

Southern Pacific



Portrait of Captain Arthur B. Nicholson, U.S.A., by Geraldine Birch, the English artist residing in Pasadena.

ART CALENDAR

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Paintings by club members.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To Sept. 12, decorative paintings in Oriental manner by Perce Dickel; opening Sept. 14 to 26, flower paintings by Mrs. Margaret Boething; opening Sept. 28 to Oct. 10, Tyrone Comfort, portraits, sketches and paintings.

HOLLYWOOD RIVIERA

HOLLYWOOD RIVIERA GALLERIES, Hollywood Riviera Beach Club between Redondo and Palos Verdes: To Sept. 20, general exhibition by many famous artists; opening Sept. 20, jury showing of works submitted for competitive exhibition of contemporary art.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Throughout September, anniversary exhibit.

SILVER BELL, 492 Coast Blvd. So.: An exhibit of block prints by Glen Stirling; architectural drawings by Aubrey St. Clair; oils by Roy Ropp.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: An exhibit of California landscapes by Evelyn Nunn Miller.

FOUNDATION OF WESTERN ART, 627 So. Carondelet St.: Opening Sept. 7, Fourth Annual Exhibition of California Prints and Etchings.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: Paintings and prints.

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LOS ANGELES MUSEUM, Exposition Park: Throughout September, an exhibit of water colors and drawings from the Museum's permanent collection; Japanese prints from the Museum's permanent collection; prints by Henry Fukushima; exhibition of sculpture by Ella Buchanan, Roger Noble Burnham, Eugenia Everett, Merrell Gage, Claribel Gaffney, Jason Heron, Henry Lion and Ada May Sharpless.

SOUTHWEST MUSEUM, Highland Park: Reopening Sept. 1 with permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Throughout September, water colors by Jessa N. Watson.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: An exhibit of French Moderns; exhibition by California artists.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: September 15 to 20, an exhibit by Everett L. Bryant; Oct. 1 to 15, an exhibit by George and Olive Barker.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Opening Sept. 13, selected exhibits from Mills College permanent collections.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Throughout September, paintings by Dr. John B. Tufts and Florence Tufts. The annual exhibition of water colors, pastels, drawings and prints will be held October 4 to November 1; September 26 is the last date for receiving entries; not more than three works may be submitted, two of which will be hung if accepted by one or more of the three juries.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To Sept. 11, an exhibition by three women artists of the South Bay: Mrs. G. Milner Hawkins, Mrs. Mary Maison and Mrs. Edith Osborne Stahl.

PASADENA

JOHN C. BENTZ GALLERY, 27 S. El Molino Ave.: Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

SACRAMENTO

CALIFORNIA STATE LIBRARY: An exhibit of photographs by Imogen Cunningham in the Prints Room.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition which will close the end of September.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Announces arrival of pottery from The Anderson Brothers of Mississippi; the addition of the "Rena Room," where the creations of Rena Rosenthal, New York, will be shown exclusively; an exhibit of modern handicrafts by California artists.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Opening Sept. 14, water colors by George Post. Subject matter is from Mr. Post's recent trip through northern California.

COURVOISIER, 480 Post St.: To Sept. 19, oil paintings by American artists; opening Sept. 21, water colors by Millard Sheets.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: To Sept. 21, an exhibit of camera studies of San Francisco; to Sept. 27, pre-Columbian collection from Philadelphia, Costa Rica and Cannon Island, collected and lent by Dr. Jose B. Gonzales; opening Sept. 24, Fifth International Exhibition of Lithography and Wood Engraving.

PAUL ELDER GALLERY, 239 Post St.: To Sept. 12, lithographs by Elsie Henderson.

GUMP GALLERIES, 250 Post St.: To Sept. 19, general exhibition of paintings and prints; opening Sept. 28, water colors by William Cameron, oils by Paul Schmidt.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To Sept. 19, exhibition of paintings by old and modern masters, lent by the Hatfield and Lilienfeld Galleries; throughout September, an exhibit of California paintings—past and present.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To Sept. 15, paintings by Lyonel Feininger, the architect who became a painter; an exhibition of the work of Paul Gauguin.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 So. Mission Drive: Representative paintings by prominent California artists including William Wendt, A. N. A., F. Tenney Johnson, A. N. A., and Jack Wilkinson Smith; also an exhibit of prints and craft work.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: An exhibit of "Fine Books", a selection of thirty manuscripts and printed books distinguished by beauty of design and excellence of craftsmanship and materials, the exhibits ranging chronologically from 1300 to 1930; 13 water color drawings by William Blake in illustration of Milton's "Paradise Lost"; an exhibit of William Blake's manuscripts, books, sketches, engravings, and specimens of his unique method of "illuminated printing" as seen in the first edition of "Sonos of Innocence"; an exhibit commemorating the one hundredth anniversary of Bret Harte's birthday. Several of his manuscripts and first editions, proof sheets, photographs and cartoons will be shown.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibitions of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays, closed Sundays.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Exhibition by group of prominent artists with Mexico as the subject.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To Sept. 27, work by contemporary sculptors (circuited by the Weyhe Galleries of New York); Clarence A. Black memorial collection of American paintings; French painters of the 16th, 17th and 18th century; Manson F. Backus memorial collection of etchings by masters; American paintings; exhibition by the Women Painters of Washington; group show by Seattle artists.

MISCELLANY

ARTISTS are invited to submit their work for a competitive exhibition of contemporary art and poetry to be held at the Hollywood Riviera Galleries, September 20 to December 6. The exhibition will include work in practically every branch of art with substantial cash prizes to the winners. For information on entries, write Hollywood Riviera Galleries, Hollywood Riviera, California.

JACQUES SCHNIER, well-known San Francisco sculptor, has been appointed instructor in Architecture at the University of California in Berkeley. Mr. Schnier designed the coin which will commemorate the completion of the San Francisco-Oakland Bay Bridge in November. The coins of half-dollar denomination will have a grizzly bear, the official animal totem of California on one side and on the reverse a foreshortened view of the bridge.

THE FIRST NATIONAL EXHIBITION OF AMERICAN ART held in New York May 18 to July 31 accomplished the purpose for which it was organized; it gave opportunities to many artists and provided a chance for the public to see a cross section of American art chosen by the States themselves. All of the arts, as developed by the different communities, are destined to play an ever-increasing part in the daily lives of the people of this country.

PAINTING, ceramics, sculpture, modeling, architectural design, engineering, construction costs, planning and financing the home, drawing, art appreciation and interior decoration are among the courses that the University of Southern California will offer during the twelve-week term, registration opening September 21. Headed by Arthur C. Weatherhead, dean of Architecture and

Fine Arts, the staff will include Paul Sample, Glen Lukens, Daniel Lutz, Robert M. Gage, Paul Frankl, Mildred Bateson, George Carpenter, Edgar Wileman, Frank B. Greene and Robert M. Fox.

MRS. BEATRICE JUDD RYAN has been appointed State Supervisor of Exhibitions for the W. P. A. sponsored Federal Art Project and will be in charge of a program of exhibitions of the work of that organization. Mrs. Ryan's experience as organizer and director of the Galerie Beaux Arts in San Francisco has fitted her for this position of presenting to the people of California the work of their artists.

THE CALIFORNIA STATE LIBRARY at Sacramento will receive a complete file of the lithographs produced under the W. P. A. This portfolio will include among designs by artists of national reputation several groups of educational prints. One records in color the prehistoric cave drawings scattered through the Sierras from the Tehachapis to the Siskiyou. Another reproduces native California wild flowers. The portfolio also includes samples of the work being done for National Museums, anthropological records of American Indian costumes, pottery, tools and utensils.

THE APPOINTMENT of Lazzlo Gabor as assistant professor in the department of architecture has been announced by the Carnegie Institute of Technology. Mr. Gabor will be in charge of courses in home decoration and interior design.

THE FIRST annual exhibit of the Artists Guild, Seventh and Westlake Bldg., Los Angeles, will be premiered at the noon meeting of the Los Angeles Advertising Club, Sept. 8th, at the Biltmore Hotel. The speakers will be members of the Guild, Charles Everett Johnson, nationally famous advertising artist; Kem Weber, industrial artist; and Earl Tralle, president of the Guild and well known lettering designer. Following the showing at the Advertising Club, the exhibit will be moved to the auditorium of the J. W. Robinson Co., where it will be open to the public from Sept. 9 to 23. Works of many internationally famous artists as well as that of leading Pacific coast artists will be shown.

THE MUSEUM OF MODERN ART, New York City, announces that it will open its 1936-37 season on September 16, with New Horizons in American Art, a comprehensive exhibition of the work done under the Federal Art Project since its organization in August, 1935. The exhibition will fill three and one-half floors of the Museum and most of the exhibits will be the work of young artists unknown or little known to the art world.

LUCILE LLOYD has completed the mural in the assembly hall of the California State Building. Depicting the origin and development of the name California, this colorful mural brings much credit to the artist.

MARGARET CRAIG will have two classes in art photography beginning Sept. 17; one for beginners and one for advanced students. These classes are conducted once a week through the University of California Extension Division in Los Angeles.



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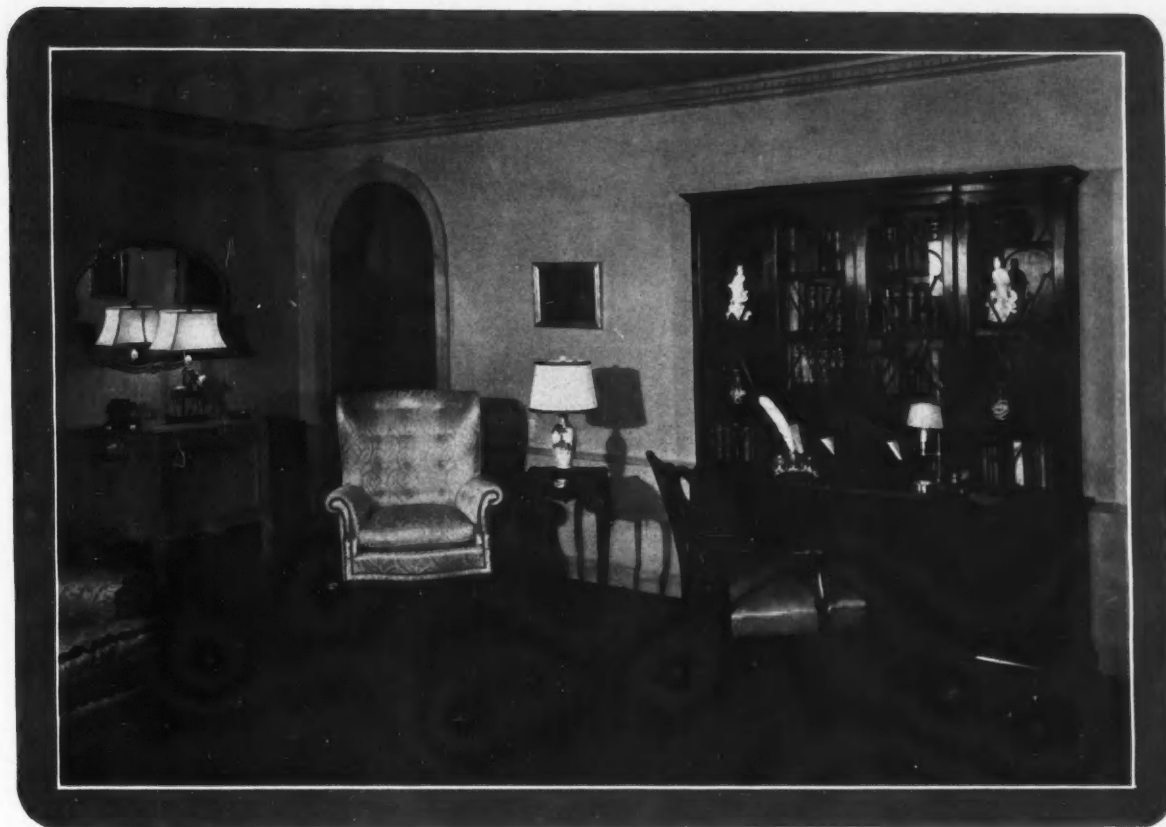
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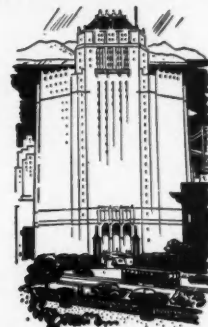
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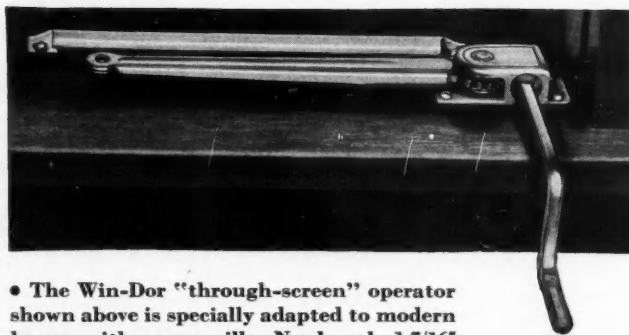
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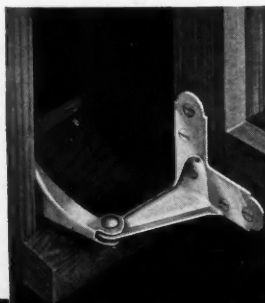
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ANTIQUES

By ALICE R. ROLLINS



PAUL REVERE—PATRIOT AND SILVERSMITH

IT was an old, old tablespoon, its quaint bowl and tapering handle dented, scratched and discolored. To the ordinary observer it seemed worthless but to one who knew, "a find." A caretaker found it in a pile of discarded things left in a vacated apartment. It was sold with other small articles for seventy-five cents. The buyer after a hasty polish sold the spoon for two dollars and a half, but this time it passed into the hands of someone who knew something about old silver. This buyer found the name of REVERE on the back of the spoon and sold it to a collector in the east for three hundred fifty dollars. The spoon was made by Paul Revere who was not only a famous patriot but a fine silversmith as well.

Probably no other silversmith's work is more desired than that of Paul Revere. He was born in Boston, Massachusetts, in 1735, the son of a Huguenot of the same name. As a boy he learned the trade of gold and silversmith in his father's shop. He was his own designer and did expert work which included chasing and engraving. It was while in his father's shop that he designed some of the fine pieces which today are housed in our museums.

Paul Revere made many articles in silver and it is the great variety of these that adds zest to the collector's quest for pieces bearing his mark. They include gold and silver necklaces, locket, rings, medals, bracelets, candlesticks, teapots, spoons, knee and shoe buckles. Some one of these pieces may be picked up unexpectedly almost any place just as the finder of the spoon did.

In addition to the art of the silversmith, Paul Revere was also a fine engraver and publisher of historical and political cartoons. The most famous of his prints is the well-known Boston Massacre. He manufactured gunpowder and established a foundry for casting bells, cannon and fittings for vessels. He made the copper for coppering the U. S. frigate Constitution and for some of the new Hudson River steamboats.

In addition to the above occupations he was busy with patriotic activities. He belonged to a group

of young patriots who were very active in the affairs of the Colonies. He was one of those that took part in the Boston Tea Party. As a regular express messenger, appointed by the Committee of Safety, he carried messages to and from New York, Philadelphia, Salem and other places. His famous midnight ride to Lexington is familiar to all. He was also given the commission for engraving and printing our first public money.

Life was always active for this man of many talents, and we esteem him not only as a great patriot but as a fine craftsman. He died in 1818, an honored and respected citizen. One of whom it was said at the time of his death, "Seldom has the tomb closed upon a life as honorable and useful."

The silverware of Paul Revere is especially noted for its exquisite beauty of design and fine workmanship. There were three silversmiths by the name of Paul Revere, but it was the son that produced the greatest quantity and that the collector is most likely to find today. The work of Paul Revere, the elder, is exceedingly rare. Very little of it is to be found outside of museums or fine private collections. Nearly all of it is marked P. REVERE, in a narrow impressed rectangle. The initials PR in a straight topped shield under a crown, is his earliest mark. The son changed this using the name and rectangle but leaving off the first initial. In its place he used a small dot. Sometimes he used a script monogram PR, in an oval or rectangle. We often find this mark on spoons.

Old silver is not much more expensive to collect than china or glass and it has several points in its favor. It is almost universally admired. It is always an ornament to a room or table. It is a mark of well-being. In olden times a man's wealth was estimated by the amount of plate he owned. Fortunate is that family today that is the owner of heirloom silver. It is an incentive to family pride and such a heritage creates a desire to own other things of fine craftsmanship. Silver is not as perishable as either china or glass and for that reason is more favored by some collectors.

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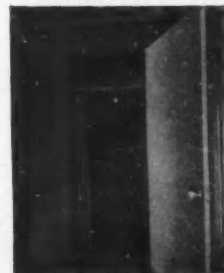
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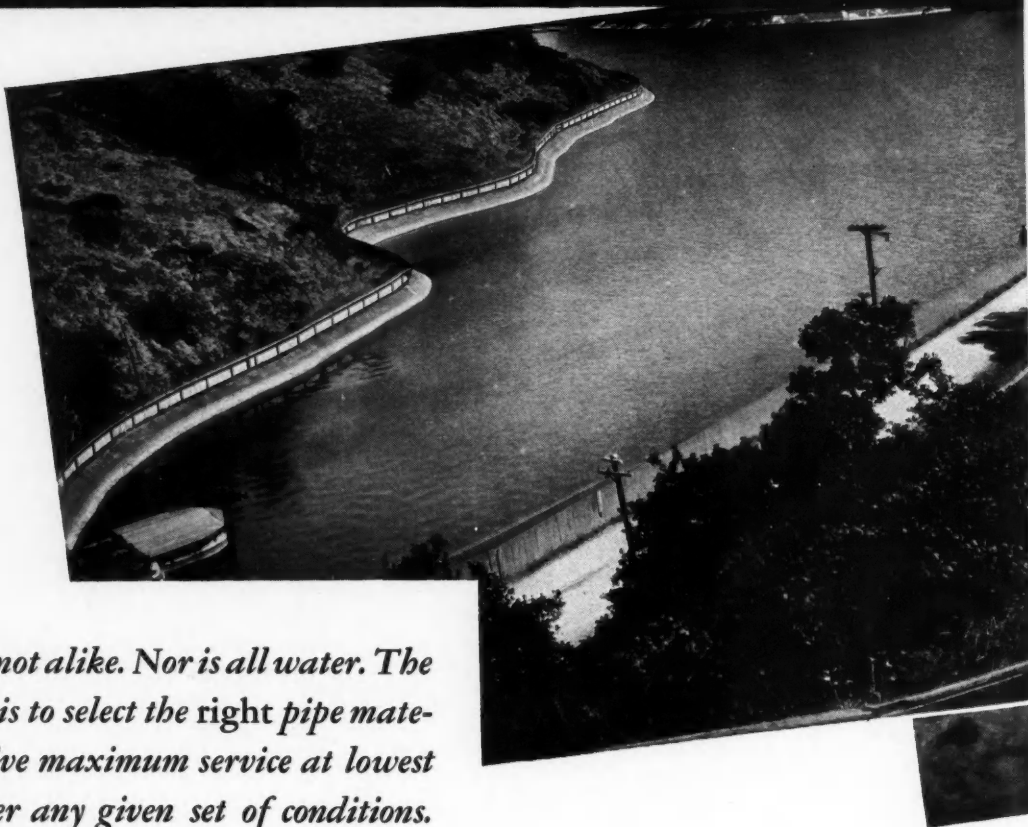
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What Piping to Use



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Waters Change

There has been an increasing trend toward chemical and mechanical treatment of water supplies. Although purifying the water, such treatment often tends to increase its corrosive effect on pipe.

This is not intended to infer that pipe less durable than copper or brass is not satisfactory for use under favorable conditions.

However, water from reservoirs only twenty-five miles apart often varies greatly in corrosiveness. As increasing demands of population and industry causes cities to go farther afield for their water, the possibility of drastically increased corrosiveness in future supplies is ever present.

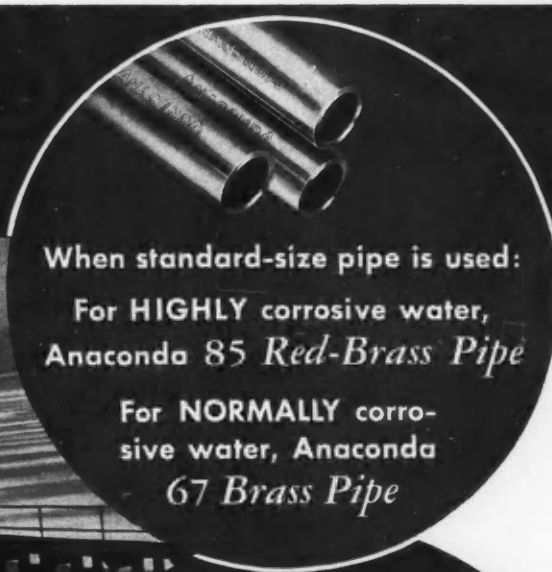
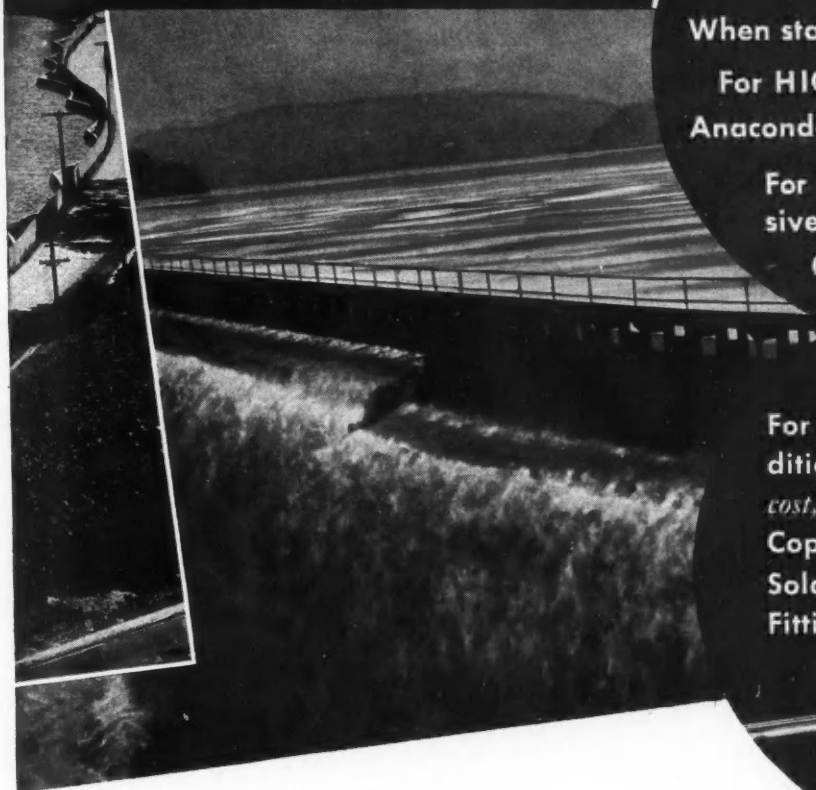
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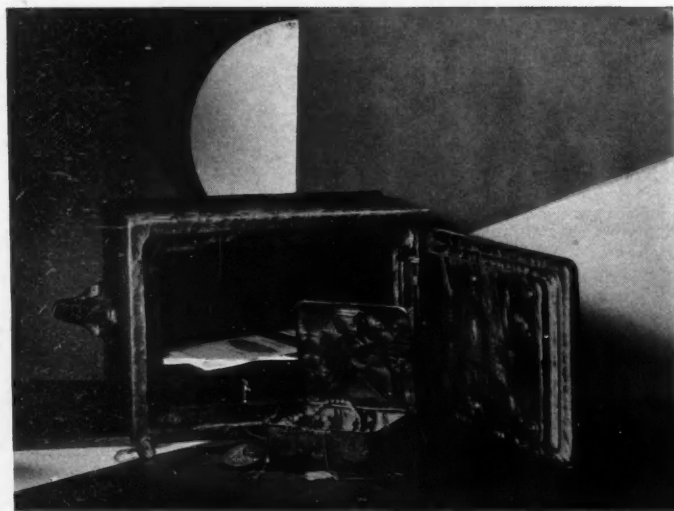
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ON THE RADIO

By LORNA LADD

YES, there is no doubt about it. Radio has growing pains. Bad ones, too!

All of these recent west coast upheavals, unexpected changes and upsets—with more to come—had everyone frightened for a time that some awful plague was being visited upon us. Now, come to find out, it has all been really quite normal, just the infant industry growing up.

Glancing back over the last few months, it all seems to have started with NBC's new studios in Los Angeles. That was actually the first indication of things to come. Then KNX's sale to CBS; KHJ's loss of their good old financially substantial contract with CBS and that station's subsequent frantic and eventually successful landing of a contract with the much smaller Mutual network; new managers for old almost everywhere; the monotonous addition of more screen stars to the radio payroll and last, WJR's lifting of their long term option to purchase KMPC in Beverly Hills.

It is going to be interesting to see what WJR does with little KMPC. I personally believe it is to be groomed as a secondary contract outlet for CBS or else sold outright to that network. Anyway, the Detroit station sent the very best man they have, Lewis A. Weiss, out to set everything on the right track and install Leo Tyson as headman.

All of this has taken place since May, and it looks as if the pains had just started. Little did I realize that my year-old prediction and nightly breathed prayer that Hollywood would eventually be radio headquarters could or would create so much havoc. Old and familiar faces have been replaced by new and squarer jaws. It has developed into a stern battle of the survival of the fittest. I only hope we westerners are big enough to take it.

But—we won't be if we continue to play on the screen star angle. The programs will be taken back to New York for release if it doesn't stop getting to the place where the dial can not be flipped without some big film name and voice bouncing out to insult our ears, frequently our intelligence. Not only are the film studios cutting off their own noses by cheapening their stars but radio is losing caste in the listener's eye or ear. It all might be of some value if the programs were built for and as radio programs, not simply vehicles to pay some man or woman twenty-five hundred dollars to show how little he or she really possesses in talent.

Along this selfsame line I am duty bound to tell you that the new Fred Astaire show starts Tuesday, September 8, and will be on the air every Tuesday night thereafter over NBC, KFI-KPO from 5:30 to 6:30. The publicity on the program announces that "the widest play will be given to the star's talents as songster, comedian, dramatic actor, performer on the piano, accordion and piccolo and as tap dancer extraordinary." Now, I ask you—even though Fred Astaire's dancing and flair for comedy are screen favorites of mine—how can one man be so much in one? You see, the program being built around the star instead of the star fitting the program—and it simply can't be done for long and keep a listening audience.

Helen Hayes gave up the screen for radio and is definitely trying to acquire that intangible something known as technique which it certainly takes to be a radio star. She returns to the air this month. Mondays at 9:00 over NBC-KFI-KPO.

A really remarkable program and one you should enjoy tremendously is scheduled for the 20th of this month when twenty-one nations will be linked in a giant broadcast as our country demonstrates native music in the very first intercontinental concert. The program will open with the majestic roar of Niagara Falls and the music continues down through primitive Indian chants, homely folk and cowboy ballads and ringing Negro spirituals to its present form in the jazz and symphony orchestras. The broadcast will be carried by both networks between 12:00 and 12:30 and will be given under the auspices of the International Broadcasting Union at Geneva. It is the first of a series during which the radio companies of other nations will present the music native to their countries. The second intercontinental concert will originate from the Argentine Tango Congress in Buenos Aires sometime in February.

This next paragraph—well, I might just as well warn the Yale men that they won't be interested for it is strictly Harvard! Prime Minister Stanley Baldwin of Great Britain, in his role as chancellor of Cambridge University, will speak from London in one of a series of programs to be heard over NBC in connection with the Harvard Tercentenary celebration. He shares time with President Roosevelt, KFI-KPO at 11:00 o'clock the morning of September 18 and both men are addressing themselves to members of the Harvard Alumni Association. On Tuesday, September 15, at noon, a chamber concert by the Boston String Quartet will be broadcast. On Wednesday at 5:00 in the afternoon, the first Tercentenary concert by the Boston Symphony Orchestra; and through Friday, the 18th, many programs will be broadcast.

All right, Yale, you're safe now for you too undoubtedly are interested in the *Literary Digest* Quadrennial Presidential Poll broadcast every Monday, Wednesday and Friday afternoons at 2:00, NBC-KFI-KPO. The series will continue until the final tabulations are announced on election eve, November 2.

Don't forget the Forest Hills tennis matches broadcast this month with Ellsworth Vines, Jr., helping to hold down the microphone with John Tunis. And so—until October and its new programs!



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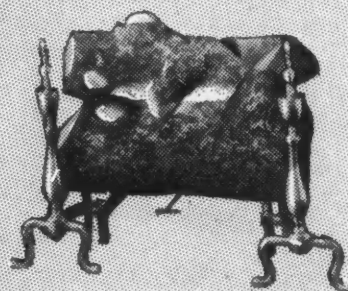


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RUNNING FIRE

By MARK DANIELS, A.I.A.

THE STRAIGHTFORWARD CITY

I LIKE a city that tells you where you are without asking; a city where you can look into a shop window, or into the gutter if you like, and know instinctively, if not by other means, more or less where you are. That sort of thing saves a lot of time, some taxi fare, and keeps your mind at rest. San Francisco is such a city.

As you walk away from Market Street on Kearny you can tell that you are not approaching the high class districts where such stores as Gump's and Shreve's exhibit articles in their windows that would make a thief out of a Midas. No, you can tell without asking, that you are drifting away from such temptations. Each block of your northward progress brings into view jewelry on which the thinness of the plating bears an accurate arithmetical relation to the distance from Market Street. You don't have to ask the policeman how far you have drifted. Just look at the window display. Triple plate, three blocks, double plate four blocks, single plate, greenish, five blocks, brass imitation of plate, six blocks and over. It's a simple and honest way to locate yourself when you haven't your sextant with you.

Now, I have been in other cities where you just can't tell a thing about it. You may walk along the boulevard, pause before a shop that might be in Rue de la Paix and momentarily forget where you are; then walk on a few paces and find yourself gazing at a gasoline station or into a mess of beans in a hot dog stand. When you find yourself in that sort of a city, get a guide, a guard and a gun.

NOODLE PIE

"PRIDE goeth before a fall." Last month I spent several sleepless nights polishing up the facets of a pun. I thought it was so good that I did not dare to discuss its refinements with my closest friend for fear he would be unable to resist the temptation to steal it. (He's an editor.) Each time I rearranged the verbiage, thinking I was making it more subtle, I chuckled, and sometimes burst into laughter. People looked at me on the street.

The nubbin of this waggish *ben travato* was a play on words combined with a well known adage. The word played upon was *noodle*. To perfect the scheme a search for a head must be instituted. (Now you begin to sense the cleverness.) The search had to be carried on in a place that had straw something. Why, Congress, of course, with its straw votes. There's the plot, all exposed. Seeking a good head in Congress (remember, straw votes) is like looking for a *noodle* in a hay stack. Try to control yourself.

But when the incomparable August number came out the typesetter had changed my *noodle* to a *needle*. Anyone can look for a needle in a haystack. He actually threw my noodle into the pie box and handed me a needle.

My fury soon gave way to sorrow. After a bit of whimpering I became reconciled. "The disappointment of manhood succeeds to the delusion of youth." But my disappointment has given way to regret—regret that he didn't pie the whole item for now I can't see a single funny thing in it.

NO SAFETY IN NUMBERS

WHEN my ship comes in some time in November, according to certain reports, I am going to buy 12,963,742 blotters and place them around my office, on the walls, in my pockets, behind my ears, under the desk and fill all my drawers with them.

On second thought, I have decided to do no such thing, for I am sure that it would be only a matter of a few days before I could not find my blotter.

GENIUS

IT was evident that he thought he could give singing lessons to a lark. He could tell William Randolph Hearst where to head in and Bobby Jones how to hole out. He knew so much about everything that he couldn't stop talking long enough to tell you about anything. He was an animated adjective, a Vesuvius of verbs and a cascade of casuistry.

"Speaking of genius," he gasped in the midst of a discussion on the subject of termites, "You fellows all know Harry Herringbone. Now there's a genius. The other night he played Handel's 'Largo' through in three minutes. Honest. And he can play the guitar and ukulele like nobody's business. You oughta see him in his studio. Drink anything that comes along and keep right on going. And you can't catch him on anything. He's always got a comeback. Only the other night I says to him, 'You gave me a funny impression,' and he comes back before I could tell him what and says, 'Whose imp?' Boy, is he fast on the trigger? There's a real genius. His fingernails are always dirty."

With a heavy heart I rose and left the club.

JARGON IN ARCHITECTURE

ALL THE jargon in the world is not confined to politics and journalism. There is a plenty of it in architecture. We have our loyalists, our reds, our radicals. The parallel can be carried further by anyone who can see the relation between a revolt and a revolver. But the lines of demarkation should be more obvious in architecture than they are in government for we have definite, clear-cut precedents upon which to base our opinions and upon which to establish our planes of cleavage.

Just what is the least common denominator of governmental desiderata is wrapt in a haze of argument and contention but in architecture all factions agree that scale, proportion and unity are essential to all forms of architectural beauty. Of course, it is because we architects have this common basis upon which to predicate our theories of architectural beauty that we never can agree on anything with one another.

REFORM

AFTER centuries of failure we are still trying to reform conditions that we find distasteful by introducing into them other conditions that we think are the kind we want. It is the principle of putting a bushel of good apples into a barrel of bad ones in the misguided belief that they will all turn out good.

Those opposing the return of places where a man could get a drink of whiskey, fought a losing fight against reviving the age-old drinking place. When they realized that they would lose out they introduced the principle of elevating the standard of the cocktail room by opening them up to girls. The result was about what might be expected. The girls are now the heaviest drinkers that frequent the bars.

A canvass of the public drinking places will show a large majority of the proprietors who will say that while this custom increases profits it is undoubtedly bad for community morals. A bartender can judge the age of a boy fairly accurately. If he cannot he can ask the boy and get an answer. But it is not good form to ask a lady her age nor is it easily guessed.

This is no sane way to reform. Do we ever turn girls loose in a penitentiary? What army ever

developed superiority through the establishment of a coterie of vivandieres? We are going to have drink in public places for many years. If we want co-educational drinking, let's have it in places regulated for that purpose.

NOISE OVER THE VALLEY

MY NERVES were shattered. The tonful steel juggernauts that roll thunderingly along to pick up an occasional nickel fare had rumbled their way into the lowermost recesses of my tortured soul. The screech of the noon whistle stilted my eardrums. The four-thirty siren inspired no sigh of relief or satisfaction. So I decided to spend a weekend in the country, in a valley in the hills of Contra Costa, where the bee hovers (please pronounce with a long O) over the blossom, where the cramp and the cantaloup play. Yes, I would go to the country and revel in the "ear splitting silence."

With a sigh of gratitude to fate, fortune and ferry boats I stretched out on top of my bed. The night was hot. The crickets were still singing in the field. As I was dozing off the hoot of a giant owl boomed from the corner of the roof over my head. It sounded as if it were on my pillow, a way certain owl hoots have. When my heart stopped thumping I turned over and yawned. What was that queer sound? I'm no slouch of a woodman. It was a woodpecker doing his P.W.A. quota. Good for him. I like people that are conscientious. But did he have to have the accompaniment of that ever growing chorus of frogs in the stream below?

They started on a systematic musical form not unlike the fugue. QUARK, rork-rork; QUARK, rork-rork starting with only two instruments. Then QUARK, rork-quark-rork; QUARK, rork-quark-rork, with a third coming in on the off beat. Their ancestors had been trained by Berlioz. The fugue developed until it gargled through the valley like an iron tired cart on a corduroy road. At a point where Wagner would have brought in six trumpets, a lone coyote took a deep breath and pushed up through his diaphragm a shivering, shuddering howl that would have made Hamlet drop the skull of Yorick. Fire engine sirens at midnight? Mere lullabies, dear reader, mere lullabies. Toward morning Richard Strauss' double bass came into the full orchestra in the form of Bashan's bull bellowing in the pen across the creek. The blue jays had already picked up the oboe motif when chanticleer blew the first clarion blast of the cornu *anglais* that ushered in the higher wood-winds. At the climax, or what I hoped would be the climax, just before the stinging rays of the morning sun shot through a crack in the blinds into my eyeballs, a two minute screech from the Overland Mail set the dogs to howling over the advent of day, glorious day.

I am back in my quarters in the city, shades drawn, lulled by the dulcet tones of fog horn and fire siren, and possessed of a deep conviction that at last I have turned gutter snipe.

BABEL

EVERYTIME I get the "Cricket on the Floss" mixed up with "Mill on the Hearth" I feel like starting a Title Concordance. You can't wire, write or telephone to E. F. O'Day every time you are in doubt about a title and no one can keep count on the grasshopper jumps of Bob Ritchie. Such errors as calling Anthony Adverse a novel and Anthony Hope a novelist are common enough but to confuse "Sketches by Oz" with the "Wizard of Oz" calls for a halt and a check up. Why, I've heard it said that Rupert Hughes was born in Missouri when I know darn well he is from Hentzau.



A House That Preserves Tradition in the Modern Manner

RESIDENCE OF MR. AND MRS. HERBERT E. HALL
Piedmont, California

CLARENCE A. TANTAU, A. I. A., ARCHITECT
WINIFRED GRAY WISE, A. I. D., DECORATOR

Keyed to the contemporary spirit of living, the furnishings of this living room inspired by 18th century France, present the modern approach to traditional decoration. Substituting parquet floors is the warm seal-brown chenille rug, that reflects the wood tones of the overhead beams. Instead of typically paneled walls, parchment glaze on uneven plaster acts as background for the fine old Louis XVI furniture. The draperies of blue-green bourette hang in long folds to the floor in a manner that enhances the subtle lines of the furniture. So the room may hold its place in the modern scheme of living, large comfortable chairs join the assembly of old pieces and do not seem out of place because of their lack of heritage.

STYLE versus FASHION ✓ in INTERIOR DECORATION

By BEN DAVIS, A. I. D.

The rich color of wood plays a major part in the dining room decoration. Floors are bare, but for two fine antique hooked rugs at either end of the room that pick up the color of the rare old china. Two provincial chests with the charm of the French country house placed against the wall, reflect the luster of old pewter and silver. The modern note in this room is supplied by the decorator's use of the simple turned leg in the design of the dining table, instead of the rococo curves seen in the old chest. This variation gives distinction and individuality to the room. Winifred Gray Wise, A. I. D., decorator.



IN this day when emphasis is placed upon change and fresh impetus, it is often bewildering to the individual to make his way intelligently through the maze of new ideas and merchandise presented for the home. Too often in an effort to attain the new and different the enduring qualities of beauty are sacrificed for the transient value of being different.

Style and fashion are words often used synonymously, but to the decorator they have very widely different meanings. Style is the timeless quality that distinguishes art forms of every age. It is style, not fashion, that art expressions have in common. The qualities of Greek, Gothic, Baroque and Present-day architecture, sculpture and painting are readily recognized.

Fashion expresses the transitory qualities of style. High fashion notes of yesterday become the amusing antiques of tomorrow. Vogues that are popular in design and color have the unfortunate habit of dating themselves. We have all had the experience of entering a room and being aware of certain things that speak with the timely influence of hall marks on silver or rare Peach Blossom porcelain. Heavy and ornate picture frames, decorated lamp shades, large scale furniture and elaborate drapery treatments tell us of the house decorated ten years ago, just as the hair cloth parlor sets and wax flowers infer the Vic-

torian tradition.

It would be a sad world indeed without variation; and progress will be made in even pace with time. A whole-hearted acceptance of a fashion item because it is suitable to the temperament of the individual is to be encouraged. Today flower arrangement is a fashionable vogue. It is a smart acceptance of a Japanese tradition. Field flowers and the garden variety have come into their own, and every shop, magazine and movie display some sign of this new thought in decoration. Flowers supply the atmosphere and romantic appeal often needed in the modern interior. But a dither of flower arrangements scattered about without thought or reason may prove to be only a hazardous item of decoration.

For a long time we have been begging the question of our own day in regard to the element of style. The will-o'-the-wisp of fashion has often intrigued us with her transitory delights. There seems to have been an element of collusion between the merchant, the press and the illustrator to disguise contemporary design and many excuses have been made for it. This has been an obvious attempt to stimulate a gradual acceptance on the part of the public of Contemporary, Modern, Moderne, Modernistic, or what you will. The result has been a number of frivolous fads that have wearied the public with their eccentricities. The "white revolution" was thrust

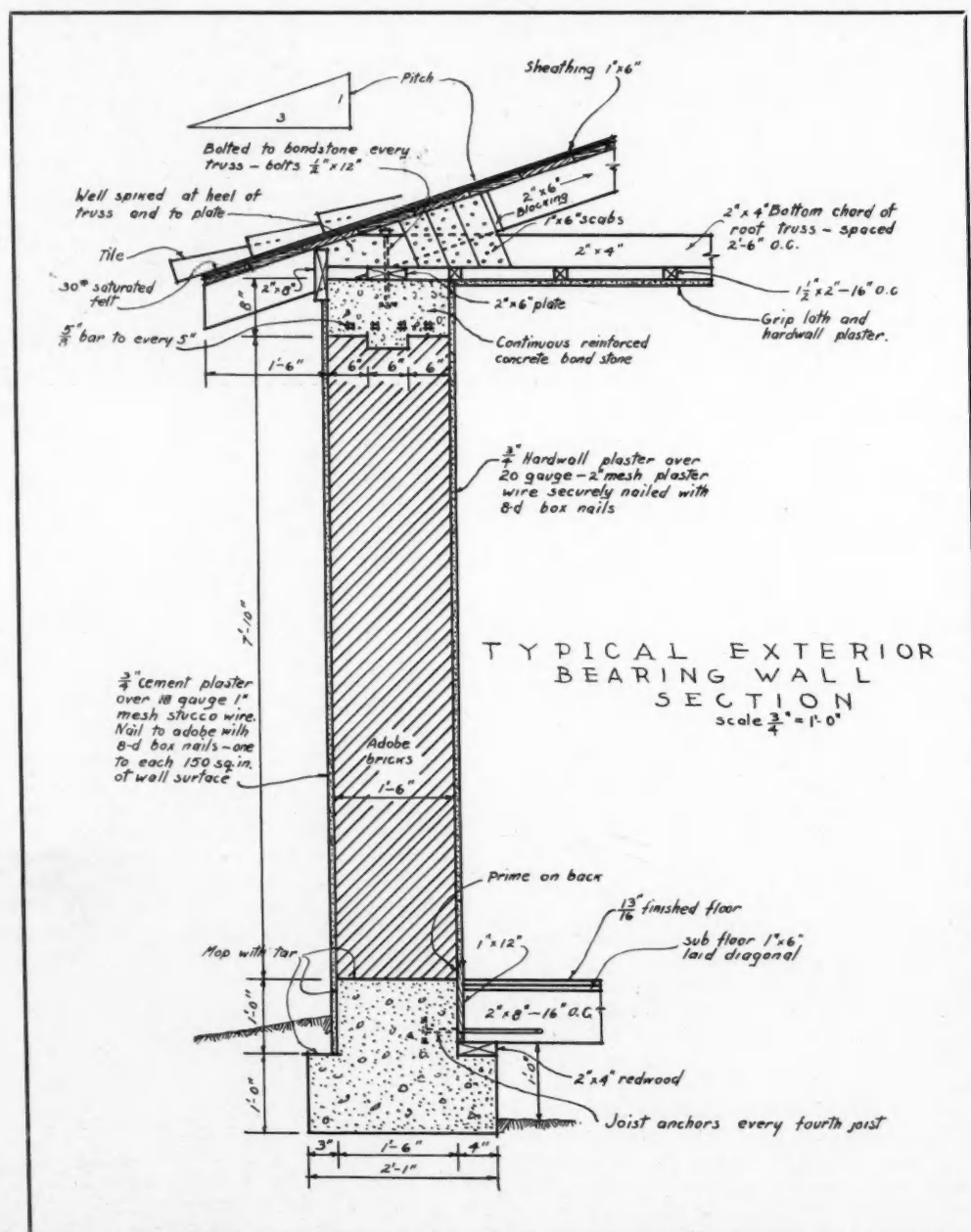
down the throat of the public with little sympathy or understanding of the real possibilities of white in interior decoration. Modern architecture and decoration emphasizing form in space utilized white as a means of creating the illusion of great uninterrupted surfaces. The clever tradesman was quick to grasp this "white" element as a new fashion impetus, and the result was a maze of white lamps, white draperies, white furniture, white rugs and accessories. The public is quickly becoming aware that these are not only the latest fashion, for which they were sold, but are so many white elephants.

Bad examples of contemporary art and decoration have done more harm to the movement than any number of traditional translations. Everywhere we see reference to Peasant Modern, Classic Modern, Neo-Classic Modern, Chinese Modern, Traditional Modern, Functional Modern, and others. These sleek and sophisticated names attempt to give the illusion of being very learned and full of meaning and to put a romantic story behind contemporary decoration. The truth is that all too often they are a clever sham and snare to persuade the unwary public to part with a few more dollars in an attempt to catch the latest sensation of fashion. In this way the public is encouraged to make small revolutions and changes in an effort to bring their home

(Continued on Page 40)



Photograph at the left shows the adobe brick construction of the east end of the living room of the Firman Eyraud house in Bakersfield. Below is a view of the living room after construction was completed. Clarence Cullimore, architect.



Adobe as a construction material is especially suitable for Spanish, Italian and Mexican architecture. At the left is a diagram of a section of a typical exterior bearing wall. This method was used in the Stanfield residence and the photograph below shows how the walls were laid.





ADOBE HOUSES

By CLARENCE CULLIMORE, A.I.A.

The Firman Eyraud house in Bakersfield, designed by Architect Clarence Cullimore, is typical of the dignity and suitability of adobe construction in California. This house which is seven years old will be in excellent condition and more modern ten years from now than many of the newer, but poorly designed houses of today. A studio over the garage is reached from the patio by an outside stairway. The long hall with its thick walls and deep reveals is cool and livable.

THERE is such an unusual interest in adobe sun-dried brick construction for dwellings in California, I believe it is time to state clearly a few facts regarding adobe houses. Although these houses are being built in various sections of California the type of construction is just now considerably more popular in the interior valleys where the annual rainfall is relatively small and where the thermometer rises higher in summer and falls lower in winter. It is quite natural that a building material offering such a fine insulation against heat and cold should have its innings. When thoroughly protected from the elements, and so designed as to offer reasonable resistance to earthquake forces of to-be-expected intensity, adobe block construction offers definite advantages.

The present impetus for adobe building has come about not only because of its recognized quality of insulation but primarily on account of a purported cheapness of adobe construction. One may build an adobe house cheaply, it is true, if cheapness is to be the main consideration. The result of a too cheaply constructed adobe house is in no sense an investment for the owner or a credit to the community, for adobe, of all materials, needs the proper structural elements to lift it out of the class of a hovel.

Precautions in design, such as thick walls, an adequate concrete foundation, reinforced concrete lintels and continuous bond stones, trussed roofs tied into the walls and exterior protection from rain, will place an adobe house on a par with other well built houses. If cheapness is the main consideration in deciding one to build of adobe it will be necessary to slight these constructional features. A cheaply constructed frame house will certainly be preferable to a cheaply constructed adobe.

In the incorporated cities, due to building regulations and their strict administration, we have little fear that cheap adobe houses will be permitted, for these authorities generally know their job and will see that all buildings of whatever type are well built, adobes included. Well built adobe houses will continue

to be a credit to any community along with their sisters of frame and stucco.

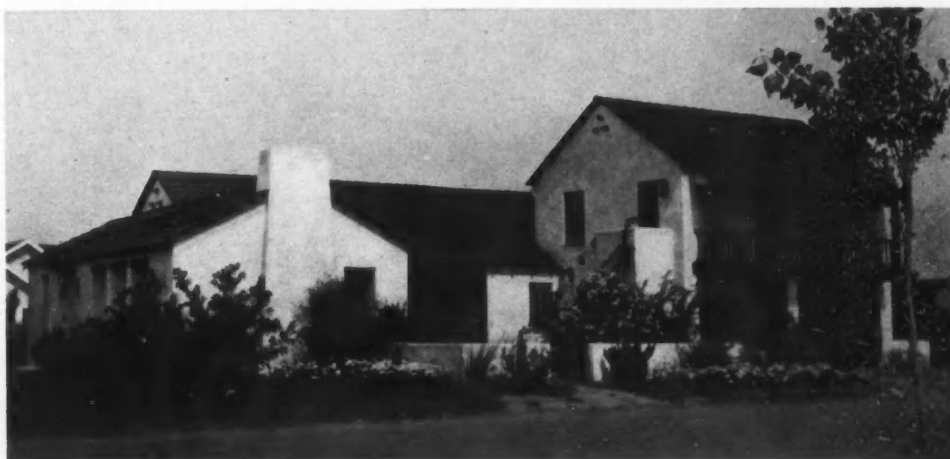
It is mainly in the rural sections that the necessary constructional features may be and are being omitted in adobe construction. Unbelievable reports of low costs of adobe construction in rural areas have proven in several instances to be either untrue or based upon the hovel type of shelter. An adobe house may be well built, and if one-story, economically built, when compared with frame or stucco construction. There will not be a great saving of cost either way. Frame construction possesses certain advantages, while there are unquestionably certain other advantages that adobe possesses, but cheapness should not be considered among them.

Of course, nearly every land in every climate has a record of building with earth-made sun-dried bricks; but the particular brand now prevalent in California probably derived some of its inspiration from the American Indians of the southwest, shortly after the Spanish friars commenced the building of the chain of missions upon which the Indian neophytes did most of the actual labor. This was about as far as the Indian influence went, for now the Spaniard stepped in and insisted upon similar

architectural forms to those he had known in Spain and Mexico.

A little later when American travelers and then settlers from our eastern coast came and intermarried with some of the fine old Spanish families of San Diego, Santa Barbara and Monterey, they incorporated a definite refining Eastern Colonial influence in the new type of California-American home that flowered here in many notable examples about one hundred years ago.

These simple honest homes of early California have long been overlooked by architects in their efforts to do architecture through European imitations. These venerable landmarks of domestic architecture in California are coming into their own as the inspiration for modern California homes that possess in a large degree qualities of picturesque charm and genuine informal hospitality. The De la Guerra house at Santa Barbara and the Casa de Estudillo at Old Town near San Diego are fair examples of California's lovely homes of a century ago. They are as much admired now as then and have the rare distinction of having exacted similar genuine admiration even during the Mid-Victorian period of dingle-dangles and do-dabs of which they had none.





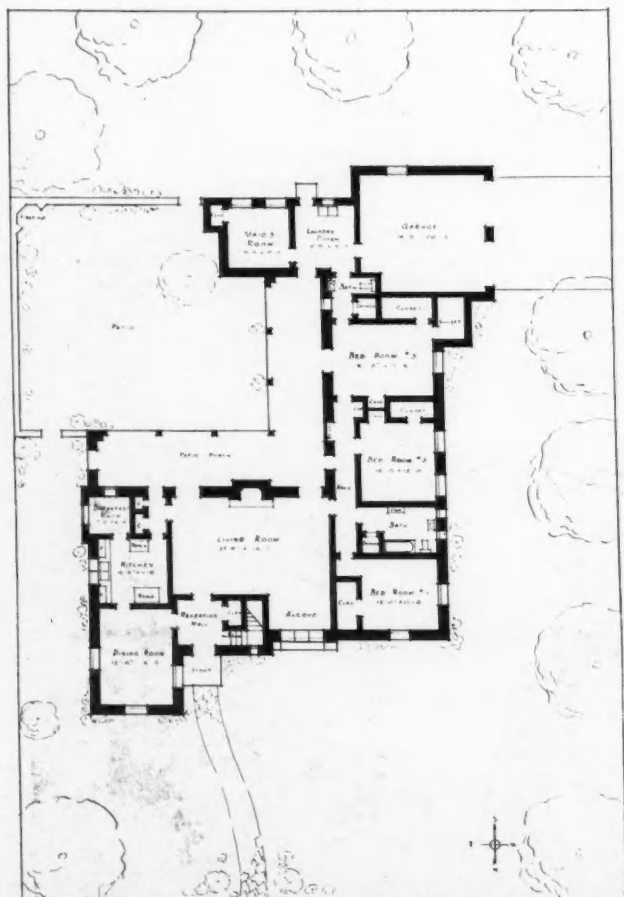
Photograph by Dorman

ADOBE HOUSE OF MR. G. E. STANFIELD

Bakersfield, California

CLARENCE CULLIMORE, A. I. A., ARCHITECT

L. T. EVANS, STRUCTURAL ENGINEER



First Federal Housing Administration insured loan adobe house to be approved and constructed, located at Bakersfield, California.

This house is constructed of sun dried adobe bricks and has an adequate reinforced concrete bond stone at top of all walls and rigid roof structure which is designed to transmit horizontal forces. A complete seismic analysis of the structure satisfies the F. H. A. authorities that earthquake hazards are adequately solved.

The character of the house is not stylistic but Early California Adobe without pretense of being anything that it is not. This house is cement plastered on the exterior and colored a natural white cement color. On the interior it is off-white throughout. The floors are oak planks, tile and cement. The interior is plastered with hardwall plaster, modified California texture. The insulation afforded by the 18" thick walls keeps the summer temperature at least 20 degrees cooler inside than the outside when it is 100 degrees outside.

An adobe residence of the square footage shown can be constructed with a loan of \$9000.00, assuming that the residence plot has an actual value of \$2250.00.

The construction cost is based upon \$3.25 per square foot of floor space for the house and \$1.00 per square foot of garage and covered porches.

Monthly payment plan based upon \$9000.00 loan over fifteen (15) years:

Principal and Interest.....	\$65.10
Mortgage, Insurance Fee.....	3.10
Taxes and Assessments.....	16.25
Fire Insurance Premium.....	1.25
Service Charge	3.00

Total.....\$88.70

BRINGING MURAL ART INTO THE HOME

By DONALD S. ROSS

THERE are many kinds of paintings upon walls, all of which are properly included in the term "mural." And, though the word "fresco" is sometimes used interchangeably with the word mural, such substitution is incorrect, for fresco is a very particular form of mural painting. It is distinguished from other forms by the manner in which it is done. While other forms are applied to dry walls, fresco is done on freshly plastered walls while the plaster remains damp.

Though one of Europe's oldest forms of mural painting, fresco is one of America's newest. We modern Americans, in our search for something really capable of preserving our souls to posterity, have seized upon fresco as the medium. The choice is not bad—murals done in this manner do not have the usual restrictions of size, nor, if carefully executed, do they soon deteriorate. Satisfaction has been so general, and enthusiasm so tremendous, that there seems to be no end to these imperishable soul portraits. Even the discovery of Lenin, in the Rockefeller mural, lurking like a lean and hungry wolf at the heels of American industry, has not served to dampen our ardor.

We are in a way of forgetting that murals may be used for more flippant things—things devoid of messages, and, at times, of anything really significant. Fortunately, however, there are a few sturdy souls who have appro-

priated this all-too-public medium for private use. And, though it is a far cry from the end-wall of the San Francisco Stock Exchange to the walls of the bathroom shown here, the latter fresco is not without merit. Certainly, it serves as contradiction to the idea that a mural must always be Gargantuan and austere.

This particular fresco was done in the house of Mr. and Mrs. Henry Swift, of Berkeley, for which Roland Stringham was the architect. Mrs. Swift is a painter of distinction, known to the art world as Florence Alston Swift. The bathroom, adjoining Mrs. Swift's studio, presented possibilities for mural decoration because of its irregular and interesting shape. A fresco was chosen as the best means of developing these qualities and, at the same time, of giving the room a unity that it might otherwise lack. Without the reassurance of precedent, Mrs. Swift designed and painted the fresco with caricature as its theme. And now, as one opens the door to the room, he discovers several gentlemen, in various attitudes, spying upon a young maiden as she steps into her bath. The eavesdroppers, thus immortalized, are members and friends of the Swift family. Carried out in the characteristically cool colors of fresco, the medium seems admirably suited to its theme and its surroundings. Though so many painted eyes avowedly intent on peeping might prove more than disconcerting to the pudent soul whose misfortune it is to feel secure only between the drab of ordinary bathroom walls, to his more callous brother such peeping merely betrays an impersonal interest in all who bathe—an interest not without its flattery and one that does its bit in dispelling the depression of absolute privacy.

The West and other parts of the country contain many such frescoes, but there are not nearly so many as there might be. However, as we realize the comparative ease of their application and their inexpensiveness, we should have more. Of course, one must have a competent artist to paint his fresco, but beyond that, he need only paint on a freshly plastered wall. The wall may be of brick, stone, or metal lath—the only requisite is that it be free from moisture. Wood lath is unsatisfactory because of its tendency to stripe. Sometimes three, though more often two, undercoats of rough brown plaster are used. On the last of these, if it is to be a large fresco, the artist stencils the outlines of his cartoon. He is then ready for the final plastering, and to start with the painting. The plaster upon which he paints is a mixture of lime and grey river sand—though, for the glassy surface it gives, marble dust is sometimes mixed with the sand.

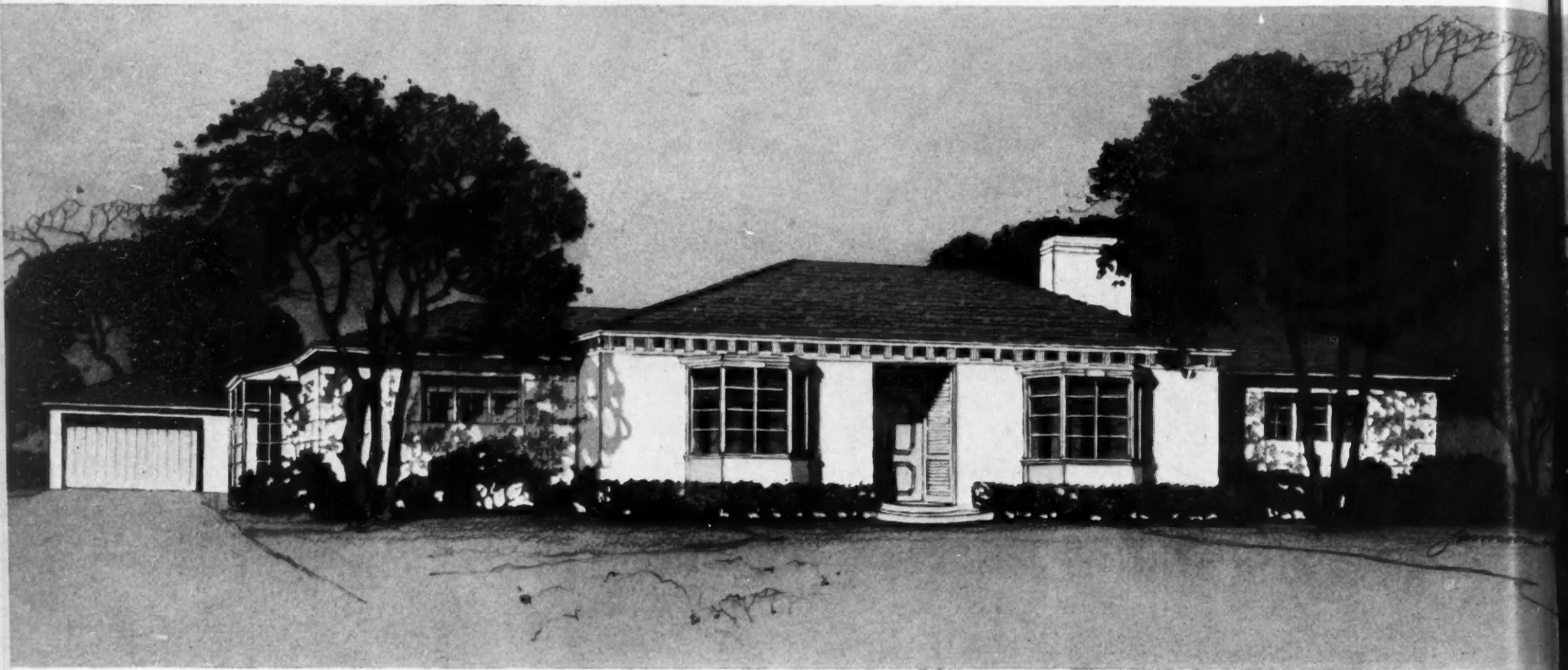
As the painting must be done on wet plaster, it is often necessary, especially upon large murals, for the painting to be done in sections. If the fresco is too large to be completed in one day, the painter must then plaster only that which he has found by experience he can finish in the course of one painting, subsequently joining to it his work of the following days. If the plastering is expertly done, the joints will be barely perceptible.

At this point it might be well to say a word on colors. Because of the alkaline action of the wet plaster, there are comparatively few colors that may be used—the oxides of iron and a few other mineral compounds. There is a black that is quite extensively used

(Continued on Page 37)

Selecting the physiognomy of your friends or family to adorn the walls of your home does have its disadvantages. What if you get mad at them or there is a divorce. Think of the complications. The gentleman spying with the telescope in the lower right corner must be Roland Stringham who designed the Swift house. In the mural reproduced on page 37, we recognize unmistakably Roger Sturtevant whose photographs are often shown in this magazine. Roger seems to be enjoying the view.

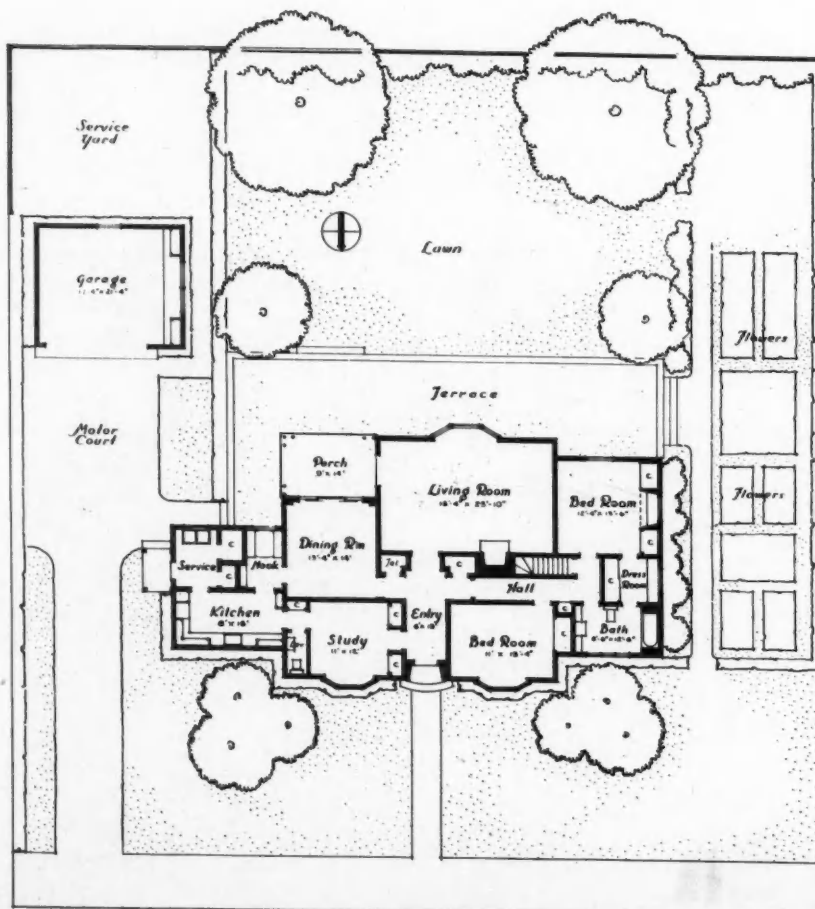




THE RESIDENCE OF MR. AND MRS. VERNON G. LARSEN

EDGAR BISSANTZ, ARCHITECT

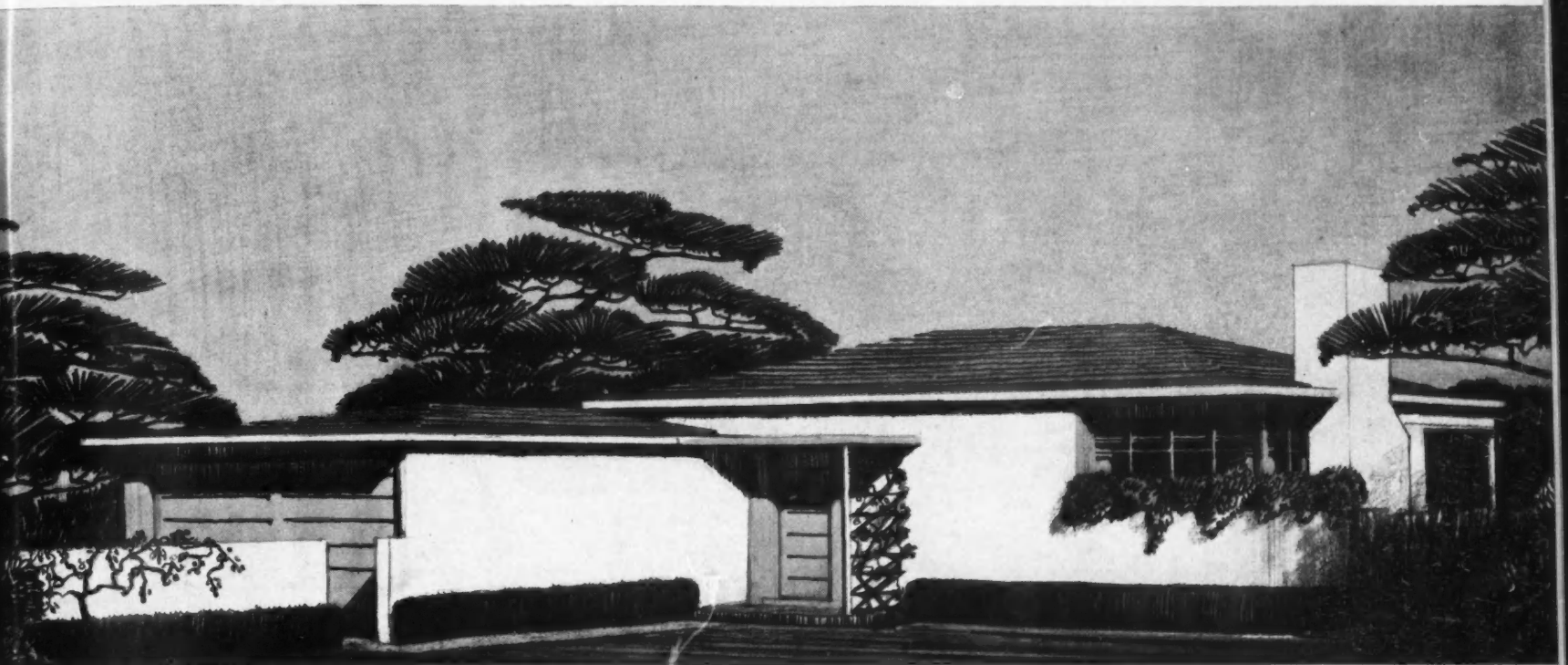
KATHERINE BASHFORD, LANDSCAPE ARCHITECT



Seldom does a house of this size achieve as much dignity and charm as does this home, recently completed in Chapman Woods, near Los Angeles. Without attempting to be strictly of any style or period, it is enriched throughout with many Georgian and classic details, freely adapted with a fresh modern touch.

The virtues of the plan are worthy of careful study. It is an excellent solution of the fundamental problem of combining the principal living rooms with the privacy of the garden. The living room, dining room and porch, the owners' bedroom and the breakfast room all look upon the terrace and garden, while the guest room and study have a fine view of the Sierra Madre mountains nearby. Circulation between the various rooms was carefully studied. From the formal entrance hall every room in the house is easily accessible, and the entrance door may be attended from the kitchen without passing through the dining room.

Color has been freely used in the decorative treatment of the rooms. Bright wall papers set off the beauty of delicate mouldings, cornices and trim, which are painted to harmonize with the wall coverings. The fireplace is trimmed with Verde Antique marble. Its location permits a practical and effective grouping of living room furniture.



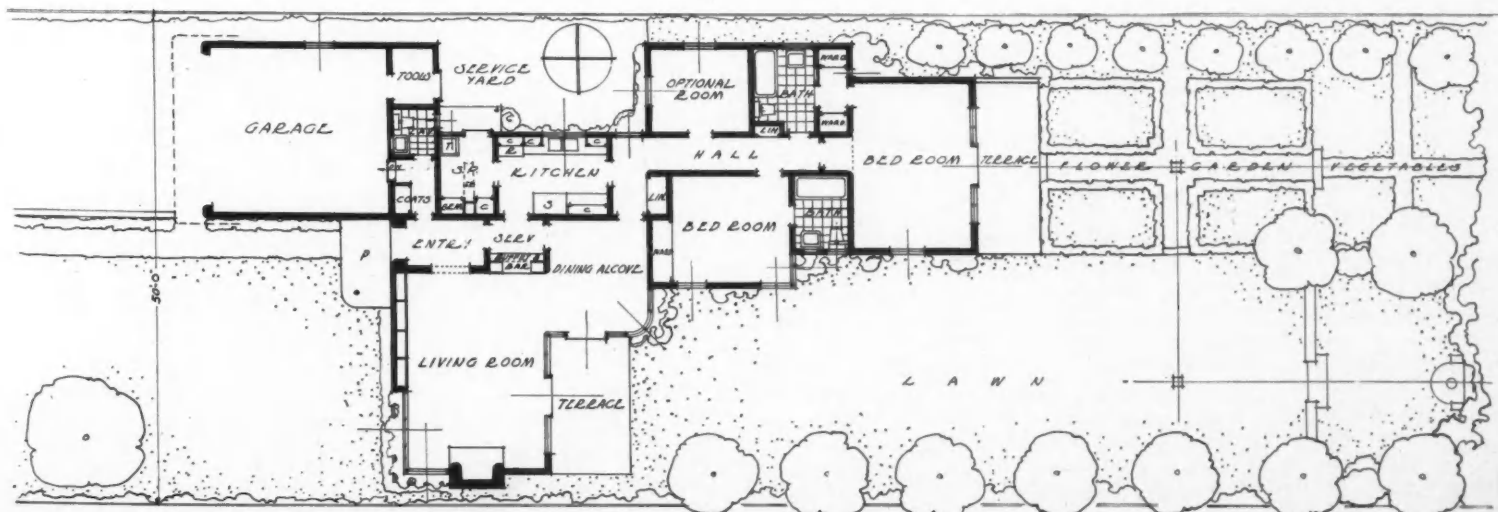
A MODERN HOUSE FOR A FIFTY FOOT LOT

DAVID J. WITMER AND LOYALL F. WATSON, ARCHITECTS

By placing the garage on the front of the lot and keeping the service yard on the side, it has been possible to locate all of the principal rooms on the garden and to develop the side and rear of the property for privacy and garden. Circulation is secured through entrance hall, service and rear hall. Service and bar adjacent to the kitchen make for a minimum of steps. The dining alcove opens up from the living room and has two entrances to the kitchen, both cut off from odors by two doors. Corner windows in living and dining rooms and in one bedroom insure light, good ventilation and with Venetian blinds will increase the moderne feeling of the design.

The use of neutral colors on the walls and ceilings will provide a good background for a wide choice of colors in drapes, rugs and furniture. Blue-green shingle roof and trim, umber grey walls will set the exterior off in any weather and shrubbery and lawn will complete the picture.

Wood studs, metal lath and cement plaster brush coated, shingle roof, steel sash, hardwood floors, California interior stucco plaster, California pine trim, gas furnaces, wiring in conduit with concrete foundations indicate the specifications for the construction.



MOTION PICTURE STUDIOS AS A MARKET FOR BUILDING MATERIALS

By EDWIN TURNBLADH



Rendering by David S. Hell

This early California hacienda, the home of the Morenos in Twentieth Century-Fox's color picture "Ramona," was built in the Mesa Grande Valley. Duncan Cramer, the art director, after a thorough research into the customs of the period, designed this setting, retaining all of the color and atmosphere of the times, giving a true picture of the life of the dashing Alta Californio, as reflected by his hacienda. Set in a valley unmarked by the progress of time, and in the center of a grove of huge cottonwoods, it was constructed of those materials found on the site, and its building, supervised by Mr. Cramer, was executed in part by native Indian craftsmen in the manner of their fathers.

The walls are plastered, as over adobe, the timberwork, of the older parts, hewn to size, while the more modern additions are of rough sawn lumber, and the roofing is split shakes and handmade tile. All structural joinery in the building, following precedent, is either mortice and tennon, halved and pegged or green rawhide tied. The landscaping, completely informal, was actually established, using only typical flora of the local period.

HOLLYWOOD'S beloved exclusive adjective—"super"—seems hardly adequate, indeed almost limp, for describing one phase of the film industry which isn't often talked about, except when worried studio executives confer and decide that, to pay Greta Garbo's or Bing Crosby's salary, there'll have to be fewer snow pictures this season, on account of the rising cost of cornflakes. One studio bought 3000 sacks of that during 1935—and 300 tons of crushed marble (snow on the ground).

Even "colossal" sounds almost like "itsy-bitsy" when you discover the astounding amounts of raw material consumed by major studios every twelve months of movie making.

Each main studio makes at least a half a hundred pictures a year. Shooting goes on far into the night. The Warner Brothers studio requires approximately 11,750,000 kilowatt hours of electric light a year—enough power to keep the lights of your home burning continuously for 50,000 years.

Yet the electric bill is just one of the bills the studios have to foot, or else have their box office power turned off. At your next party, instead of playing "knock, knock," "handie," or "mouthie," let your guests calculate how quickly a one-armed paper hanger could paste up 21,600 rolls of wall paper. That's about the amount Warner Brothers hang on studio sets every year. And they require some 1800 kegs of nails—90 tons—from tacks to spikes. When an actor gets temperamental he can "spit tacks"—there are so many handy.

Warner Brothers buy 42,000 gallons of paint a year, 180 tons of plaster, 3600 sacks of cement, and 4 million square feet of lumber. And those are only a minority of the raw material items on the studio's accounts.

RKO requires 300 gallons of lacquer a week and 200 gallons of shellac. This studio during 1935 purchased about 1000 sacks of cement, 50,000 feet of plywood, 325,000



Photographs by Frank Powolny

No longer are movie settings designed by glorified scene painters. The motion picture business is absorbing more and more artists, architects and decorators and their work, with opportunity for wide creative design, is having a tremendous influence on public taste in interior decorations. These two views are actual sets from the production "Ramona", built from the design shown on the opposite page.

square feet of pressed wood, 850,000 square feet of other wallboard—Celotex, threeply, etc.—1,500,000 linear feet of molding, and 12,000 feet of oak and mahogany for furniture and special props. The studio expects to buy double on all these and other materials during 1936.

Paramount planks down \$100,000 a year on assorted hardware and buys about 3,000,000 feet of lumber, of all kinds. Some other items there are dry paint—10 tons, paint thinner—125 barrels, wallboard—1,000,000 square feet, and panels—100,000 square feet. Needless to say, the material requirements at each major studio average approximately the same.

Felt is a considerable item. Metro-Goldwyn-Mayer buys about a million feet of jute felt annually—and the same amount of dead-

ening felt, so vitally necessary on sound stages. The studio purchases 25,000 yards each of sand and rock and 50,000 yards of decomposed granite every year.

Looking at the statistics on the materials I find myself trying to figure how many times all the wallpaper or electric wire could be wound around the equator or around Irvin S. Cobb. The Twentieth Century-Fox studio uses 250,000 feet of electric wire, 90,000 feet of muslin, 300,000 feet of cheese cloth, and 40,000 feet of conduit.

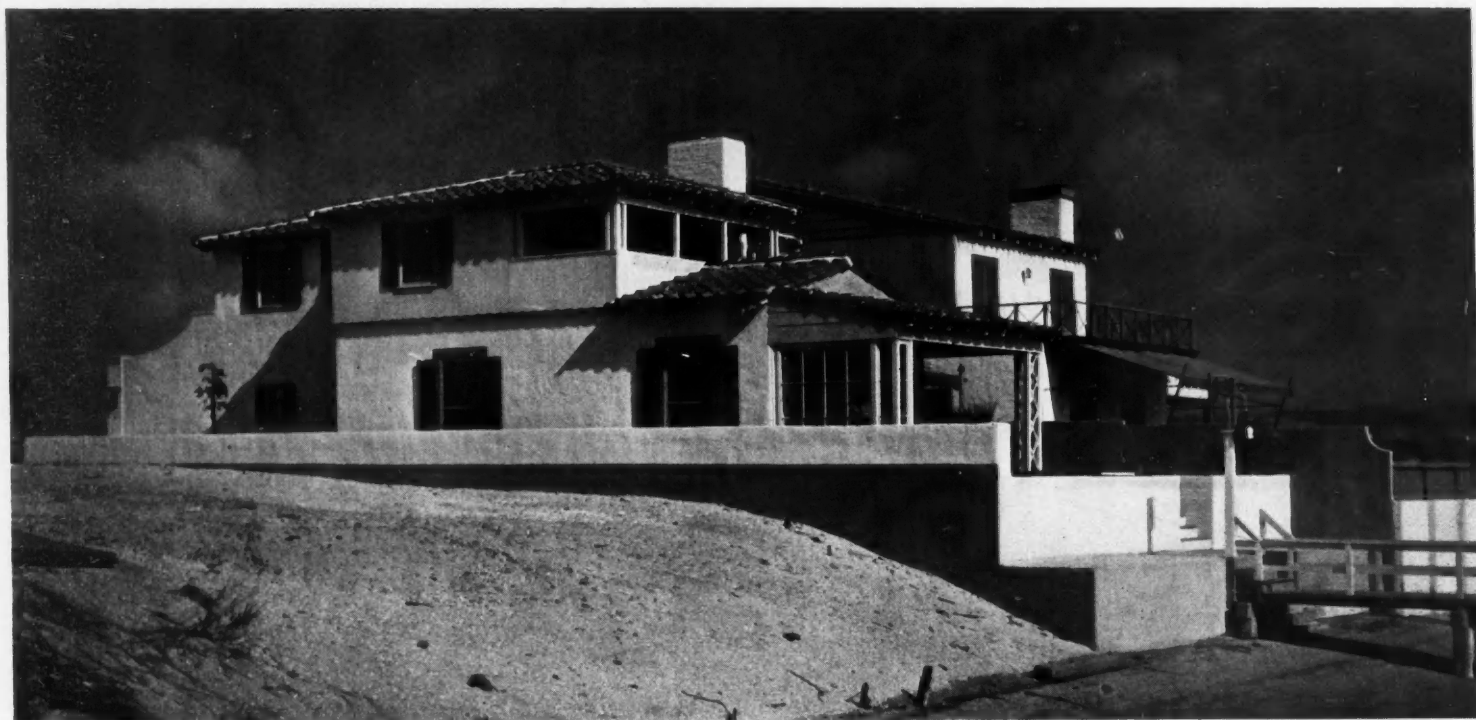
If your car does 15 miles a gallon, in spite of the salesman's "20 easy," you could motor across the continent at least 800 times on what this studio needs during one year—175,000 gallons of gasoline. Three thousand gallons of lubricating oil and 9,000 gallons of alcohol are also required.

Not counting the cigars smoked by Darryl Zanuck and Joseph Schenck, studio business demands 50,000 pounds of rope. There's an item of cotton gloves on the list, but no kid gloves. Directors apparently don't handle the stars so tenderly any more. Other varied items on the list of materials at Twentieth Century-Fox are 110 tons of chemicals, 30,000 yards of burlap, 300 rolls of poultry netting, 7,000 gallons of flat white paint, 8,000 batteries, 100,000 pounds of iron sheets, 12,000 pounds of galvanized wire, 1,000 bundles of shingles, 70,000 feet of flooring and ceiling, and 90,000 cubic feet of oxygen—perhaps to revive executives after seeing the budget. When the purchasing agent goes into the studio commissary for breakfast one can almost picture him absent-mindedly ordering 50 dozen eggs—"three minutes."

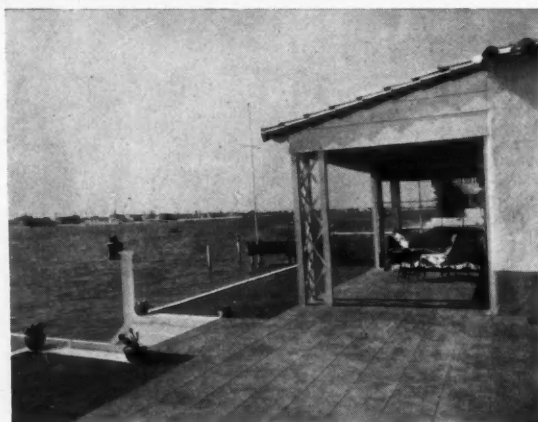
Oregon pine is favored by the studios more than any other kind of wood. From July 1935 to July 1936 the Columbia studio purchased 1,568,083 board feet of Oregon pine. White pine came second—772,506 board feet. Oak is the most popular of the hardwoods, with maple second. The total board feet of hardwood was 6,310.

(Continued on Page 33)





Photographs by W. P. Woodcock



THE BEACH HOUSE OF MR. AND MRS. W. A. WILGUS

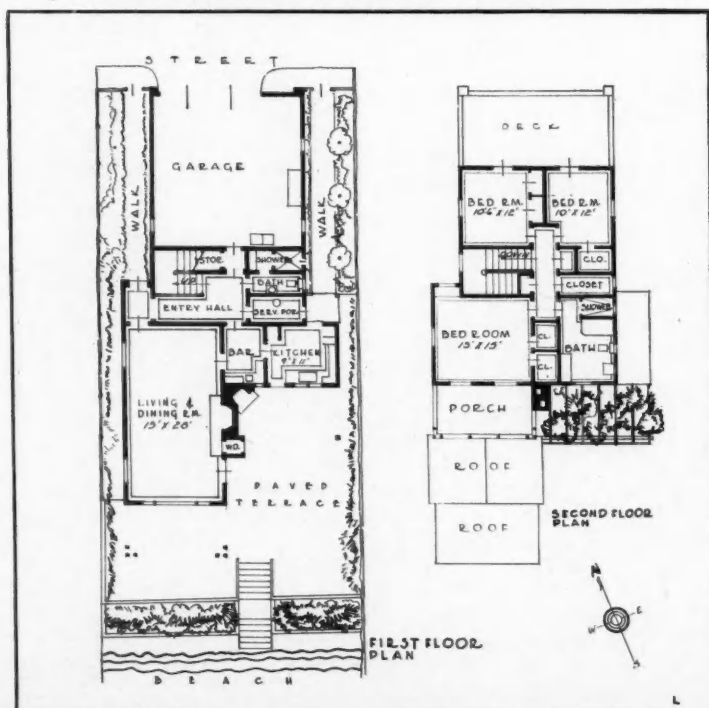
DONALD BEACH KIRBY, A. I. A., ARCHITECT

On a lot 40' x 90' overlooking Newport Bay in California, the arrangement of this house provides for access from the street, and gives a service yard and patio sheltered from the breeze. The relation of the front of the house to the pier and bathing and boating arrangements was important, and the bathers' shower had to be accessible from the beach and patio.

The exterior of the house had to conform to the architectural restrictions of Lido Isle which required a Mediterranean style. The detail of the house combines certain Mediterranean features with a little of the California Colonial feeling. The color scheme of the exterior is a dark brown roof of pan and cover tile set off by ivory walls, bright yellow sash, and a sea blue-green for the shutters and on the painted wainscot around the house.

The entrance hall is finished in a nautical style with white pine boarding, a ship's rail and white cotton rope. The living room has two walls in tinted and slightly uneven plaster, two paneled walls finished in a warm honey color and a heavy beamed ceiling with the underside of the second floor flooring exposed.

The bar acts as a pantry and is a popular room with its lighting fixtures made from bottles. The kitchen and bar are finished in white with red and chromium knobs, chromium hardware, red tapes on the Venetian blinds and red and white cooking utensils. The bedrooms are very simple; plastered walls and open raftered ceilings painted white.



BOOKS

By EDWIN TURNBLADH

Books, New and Old, and a Magazine

I HAVE no knowledge of the technical standards of interior decorating. I only know that the geometrical arcs described by my feet at the end of my favorite sofa seem to blend perfectly, to me, at any rate, into the decorative scheme of my home. And the smoke of my pipe gives the colors of the walls, whatever they are, a mellow harmony that sets my heart at peace.

So I can't say whether Katherine Muselwhite is wrong or right about laws or lines, colors or designs through the collected lectures of her book, "Interior Decoration, Its Principles and Practice," beautifully published by Suttonhouse of Los Angeles. Undoubtedly she is more often right than wrong. But I can testify, most wholeheartedly, that she's written a book I decidedly like on the subject. She is appreciative of the human side—that decorating one's home is something of an emotional, personal matter which means quite a bit to the owners, like their first baby—I imagine. Nor does she slight what is, I am sure, a primary principle that interior decorating is not merely an effort at law abiding—at adhering to rules and designs drawn by the mind—but, rather, a pleasure of working from patterns of living which years have woven into the hearts of the owners. And that, like education, the decorating of one's home becomes a gradual, life-long process—and what a happy one!

True to the title, the book is given to both principles and practice, in a balanced fashion, guided by understanding of both the human and technical problems of interior decoration.

I think I read, word by word, the pages of cultural history. Those chapters enhance all phases of interior decoration with a broadened, richer meaning.

Drawing upon a wide fund of knowledge, Katherine Muselwhite brings to her comprehensive book years of counsel on how you can have beauty in your parlor, without bill collectors besides.

The Huntington Library and Art Gallery at San Marino is currently exhibiting a collection of fine books, both written and printed ones, selected for "excellence of design, craftsmanship and materials."

In a preface to a booklet announcing the exhibit, Robert O. Schad describes the nature of the collection. There are thirty volumes, seven of which are from the manuscript period, and a total third of which are books printed before 1501. "Three books are of the sixteenth

century, when the modern book emerged," Schad explains. "The presence of seven volumes that were printed after 1895 should encourage those who are interested in the future of the fine book," he adds.

Whatever else, major or minor, which the world inherited from medieval times, the art of the book rose to a height held long after, one which seems mainly out of our reach today—more, I expect, from lesser appreciation than from slighter skill.

"In the early Middle Ages," Schad states, "when the actual writing and decoration of books were in the hands of the wisest and most learned men, and when almost the sole purpose was the perpetuation in exalted form of the Scriptures and the service books of the church, the book attained its full stature as a noble vehicle for recording man's accumulated wisdom and lofty thoughts. Its subsequent history has been that of widely extended service and radically different uses. With the infiltration into print of every conceivable variety of thought and record, regard for the appearance of the book has naturally diminished, but the exhibition reminds us of recurring efforts to restore to society its former appreciation of the fine book. . . ."

"Golden Legend," an English manuscript of about 1300 may recall to your mind Chaucer's diligent scholar with his "bokes in black and rede." Dark blue and red illuminations, Schad writes, were "characteristic of English and French workmanship of the late thirteenth century."

Of modern fine books the exhibit contains two by San Francisco printers. One is Dante's "Divine Comedy." "This Dante," says Schad, "is generally recognized as the masterpiece of John Henry Nash, who has done much to establish San Francisco as a center of fine printing. An outstanding characteristic of Nash's work is his skilful use of ruled borders, of which this example proves an excellent specimen." The other is "Nunez Cabeza de Vaca. Relation," printed by the Grabhorn Press of San Francisco, which, Schad notes, "has attained an enviable reputation for its successful use of imaginative design." He then quotes Edwin Grabhorn's sage philosophy of printing: "Printing in its childhood was an art. The highest period of any art is its childhood, because childhood moves by spontaneous inner urge, not by rules and intellectual bondage that runs all into fixed moulds." The thought seems true to me. Some of the greatest dramatic acting I've ever seen was by a group of children I observed once

at "playing house." It was perfect acting or perfect mimicry of life—is there a definitive distinction?

I guess that nothing is quite so encouraging to a beginning writer as the gladsome sight of some of his work in print, even if it's only a poem on immortality in a poultry journal. Not the kind words of relatives or friends, nor the blessing of the pastor, seems comparably provocative of literary pep and fervor. Printer's ink, nothing else, is the magic lubricating potion upon the quaint cogs of authors and poets which mostly jerkily revolve but sometimes nicely dovetail into running off a brightly turned bit of literature.

Heaven knows there's no dearth of places where a writer can get something into print. If a winning smile fails to soften the editor, he can try a small bribe, blackmail, or a club. At least he can go home and express the grief of disappointment in a poem on philosophical resignation for Junior's mimeographed Sunday School paper.

The earth is strewn with "literary" magazines which are born in the morning, give a brief shout at noon, and pass to eternity with the dusk. They print a gumbo of dreamy essays, vague short stories and poems even more hazy. Generally the magazine is started by one man—rarely by women, who are natively more practical. The solitary editor acts as the lone pallbearer when the day is done. There are no others to weep, not even the erstwhile contributors, who are already, manuscript tenderly in hand, parking on the freshly painted steps of some other optimistic editor.

In refreshing contrast to that sort of literary magazine, I am pleased to speak of *The Redwood Monthly* which reaches my desk. Published at Berkeley, the dour periodical is now some six months old and gives signs of really having a tough constitution. Moreover, the editor seems to have settled the difference between a poem and a wistful feeling due to undernourishment. Particularly concerned with the short story, *The Redwood Monthly*, by some wizardry, seems to have gotten a pretty share of downright good ones.

I wish the magazine a long life and a merry one—especially a merry one. Virtually all beginners seem to dote on writing a short story with a long face—a dolorous, droopy drama about somebody's griping soul. Their later stories have a much more cheerful spirit, possibly on account of a decrease in rejection slips.

HEATING

Number 6 of

THE SMALL HOUSE SERIES



No problem of the small house is more important, and therefore more abused, than heating and ventilating. We think of heating and ventilating as a sort of Siamese twins, which they are, but it was not always so. In the Gipsy quarter of Granada, Spain, many families live in well furnished caves where their floors are clean and polished and their kitchens are unusually well equipped. The only problem in heating is how to get the front door to close tight. But not so with the ventilating. In London, England, until recently, by ordinance all rooms had to be equipped with a fireplace. There was, and still is, for that matter, a theory that the fireplace and flue furnished all that was needed for both heat and ventilation. If you have ever sat, bundled in scarf and overcoat, before a two-foot square grate in a London business office, trying to go through with a business conference, you know that, poor as it was, the ventilation was better than the heating.

It was not so long ago that the nearest to controlled heat was the small wick stove burning kerosene which polluted the air and defied ventilation. In about fifty years we have come to thermostatically controlled temperature and automatic air conditioning in every room. But that is getting away from the small house, although the insistent advertising of these higher types of heating and ventilating has had a sad effect upon the cost of the small home.

Since the invention of the Ben Franklin stove, generally recognized as the first real improvement over primitive heating methods, few of the sciences for improving living conditions have made more progress than that of heating. Crude fuels have been replaced by more refined materials and, through the development of theory and equipment, there are now numerous ways of heating a house, according to its size, design and temperature requirements of the locality. The great variety of well-designed modern heating equipment enables the home builder or owner to make the proper selection, governed by the number of rooms and the length of heating season. There is hardly a community in California where some heating is not required during the winter months.

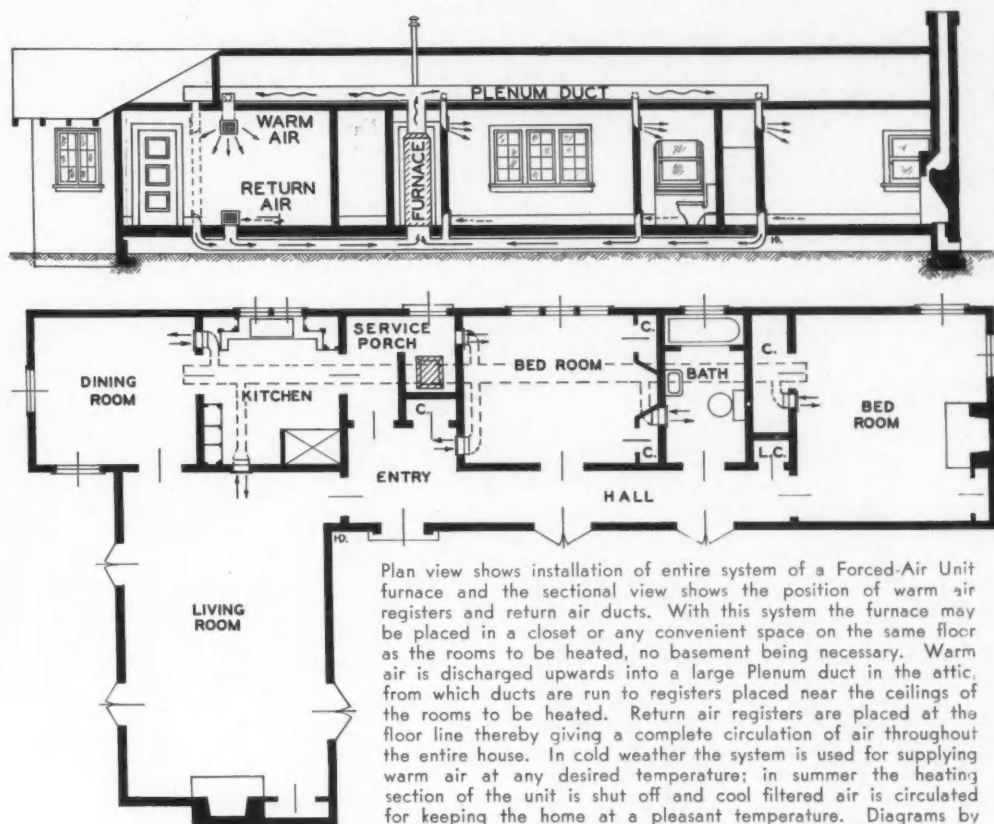
In new home planning, the logical idea is to include heating plans in the original architectural design. For this purpose architects and builders find valuable assistance in the engineering and architectural services of the gas and electric utilities.

During recent years, the principal impetus to correct house heating has been furnished by the improvement and perfection of gas heaters. Automatic temperature control, low operating cost and absolute cleanliness make them the outstanding appliances for complete comfort and convenience in the modern home.

We illustrate here the heating diagram for a two-story California residence. Prepared by the Engineering Department of the Pacific Gas Radiator Company it shows a typical installation of a gas-fired central blower basement furnace. The two top illustrations show the position of the warm air registers, best suited for correct circulation. The basement diagram shows location of furnace, warm air ducts, risers, and return air ducts. The lower diagram shows location of warm air risers in the walls, requiring no loss of room space. Warm air risers near the ceiling are out of the way and correctly placed for rapid heat and circulation of air.



As an auxiliary appliance the gas log furnishes efficient heat, and realistic beauty is attained by a Glo-Fire gas log as placed in this Early American fireplace.



Plan view shows installation of entire system of a Forced-Air Unit furnace and the sectional view shows the position of warm air registers and return air ducts. With this system the furnace may be placed in a closet or any convenient space on the same floor as the rooms to be heated, no basement being necessary. Warm air is discharged upwards into a large Plenum duct in the attic, from which ducts are run to registers placed near the ceilings of the rooms to be heated. Return air registers are placed at the floor line thereby giving a complete circulation of air throughout the entire house. In cold weather the system is used for supplying warm air at any desired temperature; in summer the heating section of the unit is shut off and cool filtered air is circulated for keeping the home at a pleasant temperature. Diagrams by courtesy of Pacific Gas Radiator Company.

Oil Stoves

Wick burner oil stoves should not be used at all. They might do in a cow shed or in a greenhouse, but even cows and plants resent them.

Closed Stoves

The closed stoves, burning hard fuel, are very efficient, perhaps the most efficient of heating units, but they are unsightly, need care, and double the housework. Types that are not so unsightly are now being made but even these are undesirable in an urban community.

Radiantfires

The gas radiantfire heater, with its warm glow and comfortable heat, has long been a popular auxiliary appliance in the home. Installed in the fireplace, its friendly radiance makes it a thing of beauty in the living room. The improved gas log types are especially good for fireplaces where it is not convenient or desirable to have an open wood or coal fire. In many parts of California where the heating season is brief, this heater is effectively used to supply comfortable room temperature. Its cost is negligible, and it consumes a minimum of fuel.

Circulating Heaters

Circulating gas room heaters have become very popular in California in recent years. With attractive modern designs in console or cabinet models, they harmonize closely with room decorations, being actually styled as furniture pieces. They are scientifically constructed to circulate warm air in one or two rooms, and are quick in operation.

Central Heating

For the house of five rooms or more, with basement space, a central gas furnace installed underneath the house is a logical form of heating. This type of furnace is designed for the circulation of either warm air or steam to the rooms above. Constructed so that they may be installed in sectional units, they will correspond accurately to the specific heating requirements of the house. They may be placed under or near the rooms to be heated, thus eliminating long runs with risers.

In this type of heating, an electric thermostat maintains the desired temperature at all times. Besides keeping even temperatures, it prevents overheating and fuel waste. The thermostat may be equipped with an electric clock, automatically starting the furnace in the morning and closing it down at night. Another popular type of control is the electric push button, which turns the furnace on at high, medium or low heat, as desired. It gives positive control from one or more locations in the house.

Warm Air

The most popular, at this writing, is the warm air system. It has the desirable features of low installation cost and efficiency. Of the warm air types, the floor register-heater, properly vented, is quite the least expensive. In fact it is the cheapest installation that will produce results, but it has objectionable features. The open register in the floor is a dirt and dust catcher. The warm air, as in all warm air types, tends to dry out the rooms and the nostrils of the occupants with it. But in California, where the doors can be kept open most of the time, this is not so serious as it would be in a country where the heating has to compete with zero weather.

Floor Furnaces

Usually installed in homes without basements, gas floor furnaces fit snugly beneath the floor, and are similar in operation to the unit type of heater. The furnace draws cold air from the floor, warms it and circulates the warm air through the rooms. These furnaces are also designed as dual heaters to serve more than one room with wall type registers. They are equipped with gas pilot light, and may also be fully automatic in operation, with push button control.

Gas Steam Radiators

These are individual heating units, particularly adaptable to installation in wall niches, thus requiring no floor space. It is correctly vented and the gas burner is concealed in the bottom of the radiator, entirely enclosed in cast iron. Over this combustion chamber is a water container. When the gas is lighted, steam is generated in a few minutes and circulates within the radiator columns, giving clean, comfortable heat. The gas steam radiator may be thermostatically controlled and installed in any number of sections, as required by the size of the room.

Electric Radiation and Air Electric

Right up-to-date are electric radiation and electric hot air. The former is well known to most home-minded people. The radiators are placed in the walls and adequately protected from contact. The heat is purely radiant. The installation costs are low.

Electric heating has long been used as an auxiliary source of heat in the kitchen and breakfast room, and as the main source in the bathroom.

The air-electric system is a combination of blower fan and electric incandescent element. The fan may be run when the heating element is off, so that it becomes an air circulating element. When the heating element is incandescent and the fan is running the result is a warm air system. These types have been used extensively and with considerable success. The objection to all the electric heating systems is the cost of operation but in most sections the cost of current is steadily decreasing, and the low first cost at least warrants serious consideration.

Low Pressure Hot Water

It is the general consensus of opinion of heating and ventilating engineers that the best form of heating is the hot water system. Until very recently the cost of installation has kept this most desirable system out of the field of the small house. Now types of hot water systems that operate from a central unit are practical, economical and most efficient. Nor is the cost of installation outside the bracket of the small house. Beyond any question, the cost of operation is the lowest yet devised.

The system operates with a gas heater unit, is automatic and fool proof. Due to the improved methods of circulating the pipes may be kept small enough to permit the use of copper pipes without increasing the cost over the older types that needed larger wrought iron pipes. When it is considered that the very latest types supply both the heat for the house and the water for domestic consumption and can be installed at a cost not greatly more than any other type of central heating plant, and further, that they operate at the lowest

cost of any of the types yet developed, it looks as if the small house is about to receive the blessings of hot water heating.

Air Conditioning

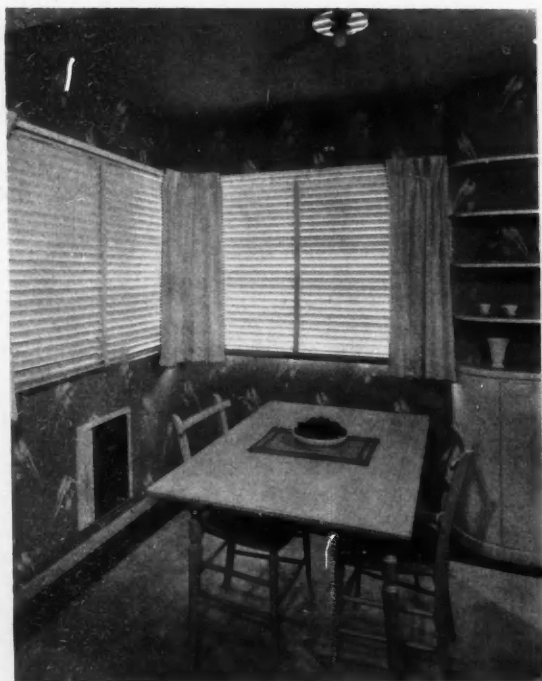
The subject of air condition is receiving universal attention at the present time. In its full significance, it involves a series of processes for conditioning the air to make it fit for consumption regardless of outside conditions. This means heating, washing, cooling, humidifying and circulation of the air, which complete the cycle of air conditioning in its full sense.

In California the conditioning of air in homes is more or less confined to the circulation of heated air in winter and the circulation of cooled air in summer by the same equipment. Except in a number of large commercial building installations, such as theaters, auditoriums, etc., dehumidification of the air has not been developed for general purposes. So for California residences, this phase of air conditioning is not yet considered a practical necessity.

However, a recently perfected type of gas heating appliance is now being widely used in California homes for the forced circulation of warm or cool air. It is termed a "forced air unit", and is a cabinet type furnace which may be conveniently installed anywhere in the house: basement, kitchen or other room, entirely out of sight. It is thermostatically controlled, and a small blower forces the circulation of heated air throughout the house. Or, when the heat is turned off, as in summer, cold air is blown through the ducts.

In all these various types of modern house heating, the age-old nuisances of smoke, soot, ashes and dirt have been forever banished. The pot-bellied, red hot stove in the living room is a picturesque reminder of bygone days, but such methods have no place in present-day home design. Even the open fireplace is retained principally as a decorative feature, and more often than not we find it occupied by an up-to-date gas or electric heater. For the most part, modern heating appliances may be kept almost entirely out of sight, if desired, adding to the simplicity of room planning. In these cases, the only indication of mechanical equipment is the comfortable temperatures which are provided automatically and without attention.

A master duty fan heater is used as a heater in winter and as a fan in summer in this attractive breakfast room. The heater is installed between 16-inch studs and finished to match the interior. Photograph courtesy of Thermador Electrical Mfg. Co.



Below is a Modern Console Heater installed in the combination living and dining room of a California home. The cabinet is in Monterey finish with chromium fittings to match the furnishings of the room. Photograph courtesy of Payne Furnace & Supply Co.



Below is one of the new forced air unit furnaces installed on the service porch of a California two-story, five-room house. Air for circulation is taken from outside and ducts run beneath the floor for first-floor and through attic for second-floor outlets. Provides all automatic control—both winter and summer ventilating. Photograph courtesy of Payne Furnace and Supply Co.



Welcome to DEL MONTE!



California Architects' Association Convention, Hotel Del Monte October 15 to 18

DEL MONTE extends a cordial invitation to the architects of California, meeting at Hotel Del Monte from October 15 to 18.

Situated on the historic Monterey Peninsula, eight hours north of Los Angeles and three hours south of San Francisco, Del Monte combines the niceties of modern living with a romantic, old-world background.

Within easy driving distance are many reminders of early California—historic adobes, the house where Robert Louis Stevenson lived, the old whaling station, California's first customs house, Mission San Carlos Borromeo where Fra Junipero Serra lived and where today he lies buried.

From Los Angeles, there is through Pullman service to Del Monte on the *Sunset Limited*, an easy, overnight trip.



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HOTEL DEL MONTE

Carl S. Stanley, Manager

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

SHRUBS—September

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Hibiscus rosa-sinensis— Newer named varieties, as Agnes Gault	H.-H.P.	10'	red, pink, salmon, white	sun	well drained heavy	Woody cuttings in winter, singly in pots.	Water and fertilize when coming into bloom. Will not stand heavy wind.
Lantana Camara— Taller varieties, as Radiation in brown and gold	H.-H.P.	to 15'	orange, red, yellow, pink	sun	garden	Seed or cuttings of soft woody shoots in early fall.	Water when young. Prune after frost and for shaping.
Polygala dalmaisiana	H. P.	4'	magenta and white	sun or part shade	light	Layering is best; seed in early spring.	
Stenolobium velutina (Tecoma velutina) (Yellow Elder)	H.-H.P.	12'	chrome yellow	sun	garden	Seeds.	Of upright growth. Prune to shape.
Tibouchina semidecandra (Pleroma splendens) (Princess Flower)	H.-H.P.	to 10'	royal purple	sun or part shade	garden	Heel cuttings of new growth in late spring.	Needs staking. T. grandiflora has larger flowers and is of more compact growth

VINES—September

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Buginvillaea spectabilis	H.-H.E.	50'	rosy purple	sun	garden, well drained	Cuttings.	Stake small plants securely, and protect from frost. Variety Crimson Lake has bright crimson blooms; variety Lateritia has brick red blooms; variety Prae- toria has molten gold- colored blooms all summer.
Mina lobata (Quamoclit lobata)	T. A.	10'	red and yellow	sun	sandy	Fresh seeds in spring (about March).	Likes plenty of water, and should be sheltered from wind.
Thunbergia grandiflora (Blue Trumpet Vine)	T. P.	50'	blue	sun	good garden loam	Cuttings.	Is a quick grower, and should be trimmed heavily.
Thunbergia Gibsoni	T. P.	10'	orange	sun or part shade	good garden	Seeds in early spring.	Blooms better in the sun.
Jasminum nitidum (Star Jasmine)	H. P.	10'	white	sun or part shade	garden	Cuttings.	Has a long blooming period. Fragrant flowers.

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TREES—September

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Harpullia arborea	H.-H.E.	25'	scarlet seed pods	sun	light, well drained	Seeds.	Pods hang on tree a good part of the winter.
Koelreuteria bipinnata (K. japonica) (Goldenrain Tree)	H. D.	30'	old rose pods with black seeds	sun	garden	Seeds in autumn; root cuttings; layers.	Showy yellow flowers coming into bloom in July precede the fruits.

FLOWERS—September

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Anemone japonica (Fall Anemone) Named varieties in singles and doubles	H. P.	3' to 5'	white, pale pink, rose	part shade	rich, moist sandy loam	Seed in fall; divisions in early spring.	Mulch with leaf mold or peat and do not disturb often. Protect from wind.
Aster Amellus (Italian Aster) Named varieties	H. P.	1½'	lavender to purple	part shade	light, well drained and fairly moist	Divisions in spring for true type; seed.	Barnyard fertilizer once a year is good.
Aster ericoides (Star Shower)	H. P.	3'	white	sun	garden	Divisions in late fall or early spring.	Forms bushy masses of bloom.
Anagallis arvensis var. coerulea	H. A.	3"	sharp deep blue	sun	garden	Seed in February where wanted.	Good creeper with profuse bloom over long period. Very good at seaside.
Begonia tuber-hybrida (Tuberous-rooted Begonia)	T. P.	1'	white, pink, yellow, red	shade	leaf mold or peat	Seed; divisions of tubers.	Keep moist during growing season.
Boltonia Improved varieties	H. P.	3'-5'	white and pale pink	sun or some shade	garden	Divisions in spring; seed in fall.	
Dahlia Named varieties	H. P.	to 7'	all but blue	sun	garden well drained	Seed in spring; division of tubers for early spring planting.	Fertilize well and give much water before and during bloom. Disbud for size.
Helenium Named varieties (Sneezeweed)	H. P.	4'-6'	yellow, bronze, ox-blood	sun	light loam	Divisions in spring; seed (not true) in fall.	Fertilize yearly. Needs staking. Good for rear border.
Helianthus angustifolius (Swamp Sunflower)	H. P.	to 10'	bright yellow	sun	moist garden	Divisions in late fall or spring; seed in fall.	Damp but well drained location is best.
Sternbergia lutea (Yellow Autumn Crocus)	Bulb	8"	bright yellow	light shade or sun	rather heavy	Divide bulbs in winter or early spring and plant 6 inches deep.	Keep on dry side.
Tithonia (Mexican Sunflower)	T. A.	to 12'	brilliant tangerine	sun	garden well drained	Seed in spring.	Keep on dry side.

MOTION PICTURE STUDIOS AS A MARKET
FOR BUILDING MATERIALS

(Continued from Page 25)

Practically all panels on Columbia studio sets were of Oregon pine, with some white pine and birch. The total panel board reached 183,253 square feet during the year period.

Cornell board led the list of wallboards used by Columbia, with a proportion of 273,000 square feet out of a total 885,296. The other types, in order, were Presdwood board, Celotex, Nu-wood, plaster board and basswood profile. The glass bill at Columbia runs an annual total of over \$7,000, mostly plate glass.

Over 5,000 sacks of plaster are used annually to build and furnish sets at Columbia. This includes approximately 1,000 sacks each of casting and hardwall plaster and nearly 3,000 sacks of cement.

The button lath requirement runs to about 3,000 yards, the grip lath 1,500, and wire lath 1,000. Twelve bales of casting fibre were used last year.

Sand and rock are a tremendously weighty

item—2,731 tons. Plaster sand reaches about 300 tons, 50-50 rock and sand 800 tons, gravel 7 tons, and decomposed granite 1,612.

On roofing paper the studio purchased 219 rolls of No. 2 medium and 62 rolls of black building paper. Some 1,500 square yards of ozite were required, and 6,000 yards of bur-lap.

One of the items at Columbia was 56,500 tons of artificial snow—how many Christmas trees could that decorate? Others were 38 tons of gypsum, 12 rolls of jute lining, 29 sheets of celluloid, and 850 sacks of sawdust.

A sizable town of homes could be built from materials which compose the homes, interiors, and grounds constructed by the film studios. The average six-room residence requires 20,000 board feet of lumber, rough and finished. The Columbia studio during one year buys over 2,000,000 board feet—enough for 100 homes. From 100 to 350 sacks of cement are used in building a home. The Warner Brothers studio purchase 3,600 sacks annually—at least 10 times as much. RKO requires in just one day about 8 kegs of nails, or twice as many as are necessary to the building of a home.

Paramount totals 500 tons of casting and

hardwall plaster. Four tons of plaster is the approximate requirement for a six-room house. RKO consumes about 50 gallons of paint a day, 20 more than are needed on an entire home.

Turning to wallboard, what are the almost fabulous statistics? The average home requires seldom more than 8,000 square feet of wallboard. The Columbia studio's annual item on that is more than 800,000 square feet. Compare the mere 1,000 linear feet of molding needed for a house with the 1,500,000 feet purchased each year by MGM. And the mere 20 to 30 rolls of wallpaper with the 25,000 rolls bought by the Twentieth Century-Fox studio during one year.

And now, if you think that, because you may be quite a moviegoer you're contributing appreciably to the purchase of all these materials, your 50 cent tickets couldn't even pay one monthly glass bill at Warner Brothers even if you went to all the pictures the studio made during a period of at least 15 years. But 120,000,000 Americans going to a show at least once a week pay not only all the material bills of all the studios, but all the other expenses besides. However, we won't go into them now. We're off to a movie to relax.

HOBSON'S CHOICE

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Lighting left to others or added as an afterthought may ruin the most perfect architectural effect, while lighting planned as an integral part of the structure will bring out lines and textures, tones and colors.

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LOS ANGELES

THE AMATEUR BOTANIST

A REQUEST has come in for some specific information on families of flowering plants that will do well in both southern and northern California. My! How the readers of this column do jump around. First they want trees, then they dare me to discuss botany and now they want to see if I know anything about the habits of flowering shrubs that are practical for California gardens in general. All right, let's take up the Genistas. The family includes most of the brooms and is allied to the Cytis. In fact, what the florists call Genista is really Cytis.

There is a story about Genista that is interesting. When the first Plantagenet entered the lists he kept his vizor down, wearing a sprig of *Planta Genista* as the only mark of identification. From this he became known as Plantagenet. Now for a few of the family that thrive in California.

Genista monosperma pendula

One of the liveliest plants that grows is the *Genista monosperma pendula*. It is known to many as Bridal Veil Broom. When it is in full bloom, which will not be until its third or fourth year, it is a cascade of tiny, white flowers that more than justify its common name. It can be propagated easily from seed planted in two inch pots but great care must be exercised in watering or the young plants will damp off.

Genista fragrans

This variety is also known as *Genista racemosa*. It is the one with the beautiful racemes of golden blossoms that pervade the entire garden with their delicious perfume. There are many unusual and desirable features about this plant other than its beauty and perfume. For instance, it is one of the few plants that can be moved while in bloom. It requires little water, it can be trimmed into hedge, standard or pyramidal forms with perfect success. Seedlings rarely come true, so it is best to grow them on from cuttings. To get the best flowering results the plant should be pinched back frequently until November first.

Genista scoparium (Scotch broom)

The Scotch brooms do not do so well in southern California although they will grow and flower a little. They are like Bill Nye's banana plant, of which he said, when asked if bananas grew in California, "Well, yes, bananas will grow in California but they would rather not." *Genista scoparium* does best along the coast, particularly in the central and northern part of the State.

Genista hispanica (Spanish broom)

With the present condition of red rule in Spain perhaps we should ignore their old broom, but we have too much of both in our own country to pass up the brooms. The general impression of Spanish broom is that it is a scraggly shrub that has a few scattered yellow flowers, but this is because the plant has been neglected. There are few plants that will respond so quickly to care as the Spanish broom. If it is headed back at the right time they will form beautiful heads and broad, well furnished bushy plants that will flower profusely. Heading back should not be done after November fifteenth. Just because it is a plant that will grow with almost no care whatever the average person lets it do that very thing. It grows readily from seed and is spreading by wind distribution over many considerable areas in the state where it seems to be at home with its countrymen, the Foxtail and Alfileria.

Genista stenopetala

This *Genista* is the big brother of *fragrans*, or *racemosa*. It can be grown on until it is really a whopper but if one wants to get a full flowering giant it must be heavily trimmed and cut back

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and
SHRUBS
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until the first of December. I don't know whether there are many of these plants in the market but if you want a big *Genista* bush it is worth looking for.

Genista andreana

Like the Scotch broom, this grafted French sport does not do so well in southern California but I have seen some beauties in the bay region. It is quite the most beautiful of the colored *Genistas*, that is if you like mixed colors. The variety has a maroon or brown lip that changes abruptly to yellow above. It should not be particularly hard to grow in the San Francisco bay region.

Genista lusitana

This variety has been tried out but with indifferent success so far.



Recreation Room in Basement of Home of Mr. and Mrs. R. F. LeMon, Piedmont Pines, Oakland, California.
Architect, Frederick L. Confer, Berkeley • Contractor, F. W. Confer, Berkeley

How

TAN PLASTIC *pourability* made this basement room IMPERVIOUS TO MOISTURE

"Hillside construction usually presents more than one foundation problem. The play room in this home was built in an excavated section below the main floor. Consequently the high surrounding foundation walls HAD to be watertight. To overcome the risk of seepage through walls of this room, Golden Gate TAN PLASTIC Waterproof Cement was specified for foundation work. It has proven eminently satisfactory."

{Signed} Frederick L. Confer, Architect

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FEDERAL HOUSING ADMINISTRATION
ADOBE REQUIREMENTS

ADOBE buildings in general should be restricted to one story, or with special provisions to two low stories. Rigid ties must be provided on walls and partitions to take up lateral stresses and to concentrate them at points where they can be transmitted directly to the foundation.

Some method of stabilizing the adobe bricks should be employed such as described in the bulletins of the Bitumuls Company or equal water-proofing or stabilizing method.

Compression working stress should not exceed thirty-five pounds per square inch, four pounds shear and zero pounds in tension.

Blocks should be tested by a testing laboratory to show an ultimate strength of three hundred and fifty pounds per square inch compression and forty pounds per square inch for shear. Certificates of test should be shown to F. H. A. inspectors.

The building as a whole must be designed to resist lateral stresses equal to the percentage of gravity called for by State Law and by local ordinance. Design for lateral stresses involves a study of the walls receiving these stresses in both directions.

A competent architect will find no difficulty in meeting these requirements and, in general, the customary heavy adobe wall will be adequate for one story structures. Foundations should be of concrete to at least six inches above finished grade. Construction must be in compliance with requirements of the Federal Housing Administration Circular No. 2.

Many of the very old adobes of California have fortunately been owned or acquired by persons with a deep historical interest in the romance of old California. Below is a photograph of the old adobe on the Camulos ranch and above after it has been reconditioned by Architect John Byers who has been responsible for rehabilitating many of these historical old places.





BRINGING MURAL ART INTO THE HOME

(Continued from Page 21)

for underpainting. The only white is the white lime of the plaster. Goldleaf, because of its durability and brilliance, has long been used to dress-up frescoes—the popes of the Renaissance recognized it as the only form of celestial fire, and their prescriptions called for lavish use of it. Sometimes tempera is used to obtain color effects that would otherwise be impossible; also, it is used for retouching and correcting. However, fresco painters, in general agree that there should be no color superimposed upon a fresco; for, while its colors are practically ageless, those superimposed soon succumb to the inroads of time, and the painting loses freshness—its greatest charm.

These qualities of fresco, its long life and its freshness, are due to the peculiar union that takes place between the colors and the plaster. Contrary to popular belief, the colors do not sink far into the wet plaster. In the chemical action that takes place upon the application of the color, the lime exudes a watery film which completely covers the colors, and, with drying, forms a protective glaze. Thus, the color becomes a part of the wall and, in so doing, an integral part of the architecture. If it is character and personality an architect wishes to give his house, he may safely prescribe "painting upon its walls while the plaster remains damp."

LETTER FORUM

In inaugurating this new department last month, it was not our intent to make it a garden of bouquets for the magazine. But most of the letters we have received have been bouquets, rich, fragrant, very flattering ones and here are a few. So we say again, this is your page, you don't necessarily have to write about us. Whatever you have to say that might possibly interest our readers will be welcome.

Dear Mr. Daniels:

May I join with the many friends of your admirable magazine—CALIFORNIA ARTS & ARCHITECTURE, in congratulations and felicitations on the 25th Anniversary of its founding.

During this long period of continuous publication, your splendid periodical has attained a distinguished position, not only amongst its readers on the Pacific Coast, but far and wide, wherever there exists a love for the arts it discusses and portrays so well.

Will you please extend to your able associates the sentiments herein expressed and accept my personal good wishes for continued success, as the years go on?

Sincerely,

ANGELO J. ROSSI,
Mayor of San Francisco

Dear Sir:

Is it permissible to congratulate an editor on his success in super-vitalizing a magazine supposed to be of limited interest and appeal? You are making it difficult for laymen to refrain from reading your monthly. I am one of many who are increasingly attracted by the intellectual challenge of your editorial treatment. May your "Running Fire" continue to burn with a bright, effectual flame! You are stimulating architects, builders,—and others who love good design in architecture and editorship.

EDWARD F. O'DAY,
Editor, San Francisco Recorder

Compadre:

As an old war horse in the world of journalism I find it difficult to lay my hands on anything that gives me so many chuckles and chortles as your Running Fire. It is in the tempo of *The New Yorker*, "no foolin'" and seems to me to shed a gentle glow of readability over the remaining tinder of dope for the small house and rugs for the big one. Keep it up, fella, and you'll have G.B.S. reading it.

Best of luck,

ROBERT WELLES RITCHIE,
Farm Credit Administration,
Washington, D. C.

Gentlemen:

Please send future issues of the magazine to address as written below.

I am getting a great laugh out of spending the season down here. At Atlantic Beach a short distance away down the coast, there is a weird conglomeration of Arabian and Persian houses and some so-called Spanish types scattered here and there. I'm not an architect but the sight of these monstrosities makes me almost weep. I'm of the opinion that I'd feel the same way about the streamline houses, Cape Cod's New England farmhouses, American Colonials and other cold weather types now springing up all over southern California with the possible exception of Santa Barbara and San Clemente. Well, the only thing for us Easterners to do is to go to Florida and as far west as New Mexico and Arizona, where the Spanish style is in plenty evidence.

Yours truly,

L. J. CALLANAN.

Lido Beach, Long Island, N. Y.

Ed. Note: We receive an average of a letter every month from Eastern subscribers who seem to make annual trips to California and who believe that Californians should live in Mediterranean or Spanish style houses.

Dear Mr. Daniels:

I have watched the development of new departments in CALIFORNIA ARTS & ARCHITECTURE with a great deal of interest, so much so that I have renewed my subscription, or if I have not, I will. Curiously enough my own interests seem to have developed along with the broadening of your editorial scope. When you were confining your magazine largely to architecture I was interested mostly in houses. About the time you opened up your interior decorating department I started furnishing my house. The complete rebuilding of my gardens began with the first article of the AMATEUR BOTANIST and once I got a good stock tip from your TOMORROW.

If you can keep up the pace I will be able to cancel several other subscriptions, for you are beginning to cover the field of most of them. Not as a suggestion, of course, but since you are constantly broadening your field, I might tell you that I am now very much interested in open air grilles.

E. H. PAUSON,
Atherton, Calif.

BRIEF BIOGRAPHY

Jo Mora

THE biography of Jo Mora, who did this month's cover, would fill the entire issue without any superlatives or unnecessary descriptive comment. It is really a shame to spoil what might almost be the story of another Gil Blas by doing a thumbnail sketch on a typewriter. But needs must when the publishers drive.

Jo was born in Montevideo, Uruguay in 1876. His father was a distinguished and powerful sculptor from whom both Jo and his brother Luis inherited their predilection for art. But Jo seems to have inherited, in addition, a love of adventure and faculty for romance that did not confine him to sculpture and painting.

His first work in art was along the line of illustrating and cartooning, much to his father's disappointment. As early as 1897 Jo was employed as an artist on the *Boston Traveler* and later on the *Boston Herald*. Between 1903 and 1907, while still doing one of the first "funny-pages" in which he created animal characters with human attributes, he traveled, mostly astride a horse, through the southwestern part of the United States, spending his time amongst the Hopi and Navajo Indians. Some of the best records available of the c-chinas of the Hopi Indians are those done by Jo Mora. His faithful and detailed drawings of Indians and their crafts are amongst the best in existence.

Feeling the need of a little jaunt Jo rode his horse from Mexico City to San Jose, California, picking up en route those invaluable items that are seen only by the artist's eye. Later he married Grace Needham, who is probably the only person in the world who could cure him of that form of "athletes foot" known as wanderlust.

Amongst the pen works of Jo Mora are "Animal-dom," in the *Boston Sunday Herald* and syndicate associates, illustrations of Andersen's "Fairy Tales," "The Animal Football Calendar," and illustrations of Laura Richard's "Hurdy-Gurdy."

After the arrival of two children, Grace Patricia and Joseph Needham, Jo settled down to such an extent that he did not go farther from San Francisco than Rio de Janeiro or Tahiti more often than two or three times a year. Between that time and the present Jo has executed some of the most talked of sculpture in the western part of our country. Amongst these are the Cervantes in Golden Gate Park, the Bret Harte Memorial, the Serra Sarcophagus at the Carmel Mission, the heroic pediment of the San Francisco Stock Exchange, and the four heroic bronzes for the Marland Estate in Oklahoma.

He is a member of the Bohemian and Family Clubs in San Francisco and lives in Pebble Beach, California.



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Traffic Managers employed by big business earn \$5,000 to \$25,000 a year. Traffic Management is one of the few uncrowded professions; it is a field which offers men and women of executive caliber outstanding opportunities for success and achievement, early in life.

Adults, men and women who have had some business experience, particularly bookkeepers and accountants, can qualify as Traffic Managers in six to twelve months at our Monday and Thursday NIGHT CLASSES. We recommend that youths who are interested in this field of commerce include accounting and secretarial training with their courses, using these subjects as a stepping-stone to employment as full-fledged Traffic Managers.

Every business involving the receiving and shipping of freight must employ a Traffic Manager, or, must have a clerk, stenographer, bookkeeper, or accountant, who is thoroughly familiar with Freight Rates, Classifications, and Interstate Commerce Laws and Regulations.

Stenographers and bookkeepers who have had the advantage of this specialized training can easily double their earning power; not only this, but they can eventually become professional traffic managers, earning according to their respective talents and abilities.

Night classes in Traffic Management are conducted for the benefit of men and women who are employed during the day. These evening classes are conducted two nights each week from six until nine o'clock.

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NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. Please give index number as well as name of manufacturer or product.

115. A New Floor Covering

Out of Detroit, the automobile city, comes the material which composes Dee-Gee tile, a new type floor covering prepared from the same substances which compose brake lining. The remarkable abrasive characteristics of brake lining suggested the thought that a floor covering made out of similar compound could be developed to produce a resilient soft type of floor covering.

Dee-Gee tile is reported to combine a variety of special attributes. It is non-porous, will absorb no moisture, and is therefore as sanitary as any flooring can be. This trait renders the product especially adaptable to hospitals. It is also said to be the lightest weight floor covering yet developed and consequently particularly desirable for airplanes, light weight coaches, busses, and ships.

Practically noiseless, Dee-Gee tile is guaranteed to be absolutely not slippery when wet. The product is offered in six soft colors, and the composition of the material creates a granular texture which is attractive and practical.

A floor covering like brake lining, containing cork, rubber, and other ingredients, Dee-Gee tile seems likely to set some records of endurance and wearability, both in home and commercial use. It is presented by Paul Coste, Inc., makers of Royalite tile and Durite asphalt tile. Executive offices of the company are at Providence, Rhode Island, and a warehouse is maintained at San Francisco.

116. Plans of Concrete Houses Available

Further indicative of the increasing trend toward concrete homes, the Portland Cement Association of Chicago is presenting a booklet of 55 selected designs from the 1936 Pencil Points-Portland Cement Association Architectural Competition. These designs were chosen from 1,521 plans submitted by outstanding American architects. A number of these designs were printed in the July issue of CALIFORNIA ARTS & ARCHITECTURE. Each plan was submitted as a solution to one major problem—the design of the best possible concrete house, the type of construction that exemplifies the term "firesafe." Besides being firesafe, the concrete house claims virtues of economy—by reducing exterior maintenance cost, markedly lessening the need for interior repairs, retarding costly depreciation, and providing complete termite protection.

In addition to the plans and views of concrete homes, the booklet illustrates finishes for concrete floors and a variety of concrete walls and concludes with specific directions on how to go about the building of a concrete home.

117. Quit Fussing with Fuses

No longer can a fuse blow out and

hide its guilt until you've examined practically all the innocent ones and just about blown out one of your own mental fuses.

The Pacific Indicator Company of San Francisco is distributing a new device called the Indicator Multiple Fuse, manufactured by the Indicator Corporation of Newark, New Jersey. This multiple fuse plug contains a neon light and six fuse links. When a fuse blows the light glows red. By turning the knob slightly to the right, you may thereupon engage a new fuse link. The neon lamp ceases to glow and the trouble has blown over.

Each Indicator Multiple Fuse has six lives and remains in the socket until used six separate times. The Indicator will also detect a short circuit or overload that is permanent by the neon lamp glowing again after the knob has been turned. These Indicator 6 Fuses are standard and will operate either on A.C. or D.C. Approved by the Underwriters' Laboratories, Inc., they appear to be a welcome addition to any home.

118. How to Make Adobe Brick

Adobe dwellings of early California fell into ruins with the passing of time. But adobe buildings of modern California—homes and others—may boast not only a trait of endurance, but various further advantages. Today, by scientific skill, the adobe home can be made to compare well, materially, with any other type of building and, moreover, hold to the beauty of early adobe architecture.

Bitudobe is a new construction material, suitable for Spanish, Italian, and Mexican building styles. It is the American Bitumuls Company's trade name for soil treated with Bitumuls Stabilizer. Bitudobe bricks are made by mixing Bitumuls Stabilizer into the soil with enough water to break down and moisten all particles. The process is probably the only real improvement to date in the making of bricks of soil for building purposes.

In southwestern United States any heavy soil which is hard when dry, and viscous and sticky when wet, may be called adobe. The color may be almost black, gray, red, brown or yellow. If when wet and molded, the soil dries out to be a hard clod which will stand rough handling, it contains clay in sufficient quantity for making adobe building bricks.

The Bitudobe process is founded upon the fact that clay is the only portion of a soil or aggregate which is unstable in the presence of moisture; and that by changing this instability to a stable condition, the entire mass of soil or aggregate is stabilized.

Bitumuls Stabilizer is an emulsified asphalt, completely dispersible in water. Soil into which it is mixed is found to be water resistant, with

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firmness, compressive strength and shear values improved over those of the same material when mixed with water only, then dried. The compressive strength is an important factor of design in planning a Bitudobe structure. An average good brick of 4" thickness should successfully withstand compression of at least 400 pounds per square inch. The color is darkened only very slightly by the small quantity of asphalt intermixed. The bricks may be whitewashed, primed with oil, painted, stuccoed, or treated in any of the ways customarily used for finishing adobe surfaces.

Besides being repellent to moisture from all sources, Bitudobe bricks resist the erosion of wind and sand storms to a far greater degree than untreated adobe bricks. They are cool in hot weather and when outside atmospheric temperature is 110 degrees Fahrenheit or more, it is customary to find the inside temperature to be lower by 30 or 40 degrees. Bitudobe walls are also said to be soundproof. The walls have no fire hazard and are rarely damaged by earthquake stresses—contrary to popular opinion. Bitudobe may be painted and colored to any shade desired, for those who do not care for natural earth color.

This new product, handled by the American Bitumuls Company, 200 Bush Street, San Francisco, will likely do much to further adobe construction. An informative booklet explains the properties of Bitudobe, how it is made, and how some of the details of construction may be handled.

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REALTY AND BUILDING

IN THE Palos Verdes Estates, particularly in the Country Club district, is found an ideal locale for the house of modified ranch design. The house may be low and rambling but built to take the utmost advantage of the district's view. A model house may be inspected on Via La Selva near Via Navajo, designed by Milton J. Black, architect. The landscaping was done by Hammond J. Sadler.

WESTWOOD HILLS is popular as a home site for several reasons. The availability of the University of California at Los Angeles to families with collegiate sons and daughters is a marked advantage, then the equable climate and the nearness to the ocean and to the city form attractions.

MEADOWBROOK, a new subdivision on Laurel Canyon Boulevard, north of Riverside Drive in San Fernando Valley, gives the proper background for the Monterey type farm house, or a modern style adapted to climatic needs.

THE BEL AIR area in the West Los Angeles district has never lost in popularity. On both Chalon and Bellagio Roads acreage has recently been acquired for handsome residences. Other equally attractive sites are still available.

BALDWIN HILLS, a remnant of the once vast Rancho Cienega o'Paso de La Tijera (the pass of the scissors) stretches along the south side of Exposition Boulevard in Los Angeles from a point a mile west of La Brea Avenue. The majority of the land is hilly, the rest flat or gently sloping and provides admirable building sites. Public golf courses occupy 30 acres against the northern base of the hills.

CALIFORNIA REAL ESTATE ASSOCIATION holds the thirty-second annual convention, October 7 to 10, at the Biltmore Hotel, Los Angeles. Charles B. Shattuck is president, with W. T. Richardson as chairman of the general convention committee. The programs will cover the major problems of interest to brokers, salesmen, and the land developers. This Association sponsors the State Real Estate Institute, opening September 1, at Porter Hall in the Law Building, University of Southern California. The Institute offers three major courses of brokerage, salesmanship and finance; appraisals and real estate market, and special studies in building construction, subdivision principals and industrial property.

PASADENA REALTY BOARD sponsors a lecture course for brokers and salesmen with Maitland L. Bishop, attorney and realty dealer as lecturer. The course opens September 11, with a lecture each Friday night, 7 to 9, in the board offices, 927 East Colorado Street. The Board also plans an advance course of lectures by E. L. Farmer, vice-president of the Title Insurance and Trust Company, Los Angeles.

BALBOA-NEWPORT BAY district has become one of the busiest areas in home building along the coast since the completion of the \$2,000,000 harbor improvement plan. The Balboa Peninsula offers unexcelled sites for all-the-year 'round homes, since the advantages of the still water bay and the ocean beach are apparent to all.

WEST LOS ANGELES has proved a puzzling designation, too vague. The Los Angeles City Building Department locates it as all the Los Angeles region west of Robertson Boulevard and south of Beverly Hills and Teavine Canyon, north of Beverly Hills. The Pacific Electric classes Sawtelle as West Los Angeles, the telephone directory lists Sawtelle and West Los Angeles. Since the region involved includes Sawtelle, Westwood Hills, Westwood Village, Brentwood, Holmby Hills, Vista Del Mar and other interesting communities it is not likely these distinctive areas will readily give up their individuality and be content to be classed as one whole, and under a not particularly distinguishing appellation.

CIVIC BEAUTIFICATION COMMITTEE of Los Angeles is planning future activities to arouse public interest in improving all residential districts throughout the city. Mrs. John D. Fredericks, general chairman of the Women's Auxiliary, Los Angeles Chamber of Commerce, has suggested that a campaign be inaugurated immediately to increase the number of outdoor lighted Christmas trees for the coming holiday season. Dean Helen M. Laughlin of the University of California hopes to interest the sorority houses in planting trees in the parkways and improving front yards and vacant lots in that neighborhood.

POMONA COLLEGE announces the first unit of the new Florence Carrier Blaisdell residence hall for women is opened with the beginning of the new term, September 12. This unit of the proposed three-unit structure will accommodate eighty students.

CLAREMONT'S second major college building project of the summer, the new Scripps College art unit, is ready for occupation, September 14, the beginning of the academic year at Scripps.

NEW PRODUCTS AND PRACTICES

119. Knotty Pine Paneling.

The popularity of knotty pine paneling is creating a demand for practical information on all phases of its application in new construction and remodeling. To meet this growing interest in wood paneling, the Western Pine Association has published two attractive brochures—"Paneling Old or New Interiors with Real Pine" and "Beautiful Paneled Walls of Genuine White Pine." The first deals with Ponderosa Pine, the second with Idaho White Pine.

Both booklets are illustrated with photographs of actual installations ranging from those in small, low-cost homes and cottages to those in the more expensive homes and in shops, hotels, and offices. The brochures suggest many practical ideas on design, grade-types, finishing treatments and harmonious color schemes for furnishings in knotty pine rooms, and drawings of popular pine paneling patterns.

120. A New Permanent Wall Finish

Permanent-Stone, a stone-like facing which eastern architects and builders have been using for about six years, is now being introduced in the West by the Perma-Stone Pacific Co., Inc., of Oakland.

This new facing is reported to add the beauty, color and charm of natural stone to any wall, new or old, at a mere fraction of the cost of stone. It is fireproof, weatherproof and differs from all other stone-like facings in being cast directly on the wall, in metal molds individually applied by hand pressure.

This method, with the great variety of molds used and the ease with which the coloring of any type of stone can be reproduced, relieves the finished Perma-Stone application of any appearance of artificiality or monotony. The finished surface may be given the appearance of any kind of masonry, from random ashlar to finished courses, in any type of natural stone.

Perma-Stone is made with the same class of materials used in massive and permanent construction—Portland cement, quartz aggregates, proved mineral coloring materials, waterproofer and metallic hardeners. It has important insulating qualities and is more resistant to permeation by water than most natural stones. Light in weight, its use does not involve addition of extra footings or any changes in foundations.

The makers of Perma-Stone testify, moreover, that the coloring is an integral part of the material itself,

thus never requiring painting. The original brilliance can be restored by washing with water.

121. Art-Ply—A New Wall Panel

A pioneering new paneling which banishes unsightly battens and visible joints is being offered by the Vancouver Plywood and Veneer Company, Vancouver, Washington. Christened Art-Ply, this newly evolved all wood paneling, made from 3-Ply Durable Douglas Fir, uses its own pattern to cover joints, making them invisible. Four standard patterns permit a variation of decorative effects—from the conservative standard plank to modernistic longitudinal designs.

Art-Ply is easy to apply. In home construction it is said to save three weeks to a month over plaster. In remodeling, it may be employed to cover old ceilings and cracked walls. Southern California jobbers for Art-Ply, the inlaid plywood, are the E. K. Wood Lumber Company, Los Angeles.

122. Gas Logs for the Fireplace

Thanks to science and engineering skill, one need not sacrifice any of the cheerfulness of the open hearth if they install Glo-Fire Odorless Gas Logs in their fireplace. For these odorless gas logs, distributed by Colonial Shops of Los Angeles, are so realistic, so similar to wood logs that it is difficult to tell them apart except by touch and when in operation they create the same cheery atmosphere of glowing logs.

So efficiently do these Glo-Fire gas logs perform their air-warming functions, that they not only carry the American Gas Association seal of endorsement, but are recommended by gas companies everywhere for their economic and odorless operation. The Glo-Fire unit consists of a bank of three logs made of highly refractory ceramic material. The lower front log which is the largest constitutes the combustion chamber and contains a new type Venturi burner especially designed for Glo-Fire Logs. In the process of manufacture, Glo-Fire logs are kiln-fired to a temperature three times higher than the actual temperature attained within the logs themselves, thus assuring a long lived, durable product.

The potential method of introducing and preheating the secondary air maintains an oxidizing atmosphere throughout the combustion chamber, preventing the depositing of carbon in or upon the chamber walls, thus assuring highly efficient, odorless and economical operation.



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TOMORROW

ON November twelfth the San Francisco-Oakland Bay Bridge will be officially opened. It will be opened to vehicular traffic only, which means that traffic will be confined to the upper deck.

It is no exaggeration to say that this is an event of importance in the history of the United States. Never before in the history of the world has there been such a gigantic undertaking in bridge construction.

Whether the officials who open the bridge wish it or not, the ceremony will commemorate more than the completion of a great structure. It will be a testimonial to the courage, skill and trained intelligence of those who did the engineering. Foremost amongst these is Charles Purcell, and our hats are off to him while we extend a hand of congratulation.

When great engineering and architectural structures are completed there is altogether too much squeamishness about mentioning in print the names of those who are responsible. We are not that way nor are we going to be. We are not propagandists nor do we advertise anyone in our columns, but when a man does a great work we are going to give him credit for it. So, here's to you, Mr. Purcell.

THE APARTMENT HOTEL

UNQUESTIONABLY the popularity of the apartment hotel is steadily increasing. In a discussion of the whys and wherefores of this growing predilection, with a prominent hotel manager, he said, "There are a number of factors that contribute to popularizing the apartment hotel, some of which seem to have escaped the observation of hotel operators. One of these is that the American is getting to be more and more freedom loving. He wants to entertain in his room in a hotel as freely as he would in his home. He may want to have a business chat with a customer or a client over his breakfast and while he is in his dressing gown. Prohibition has taught him to make his own cocktails which, though they may not be as good as he can get from the bar, are, nevertheless, what he wants. Also, I have known men whose incomes were more per day than mine is per month, yet they loved to show how they could shirr an egg. It is not economy alone that is popularizing the apartment hotel. Freedom of action is a strong factor."

Here is an item for the architect of TOMORROW to paste in his hat. It is within the realm of possibility that the hotel of the future will have a kitchenette-dinette-bar adjunct to every major room. Study along these lines will undoubtedly develop many new and ingenious angles to hotel architecture.

THE REAL ESTATE BOOM

MR. Roy Willis Wenzlick, president of Real Estate Analysts, Inc., and editor of America's leading real estate journal, the *Analyst*, comes out unequivocally with the prediction that the United States is on the threshold of the biggest real estate boom of its history. In a pamphlet that came out in May he says, "A real estate boom in the United States is inevitable. I believe that greater profits will be made during the next few years in this field than can be realized again for several generations."

Mr. Wenzlick then proceeds in a cold-blooded, logical fashion to substantiate his conclusion with facts, plotted curves and logical reasoning. The merit of his prediction lies in the fact that Mr. Wenzlick has had, in all probability, more experience in real estate statistics than any other person in the country, and his conclusions are those of a man who knows what he is talking about.

This prediction is of double importance to California and triple importance to the San Francisco Bay region. In California in general most of the land in suburban areas has the double value of productivity and residential desirability. That is not true of many other localities. In San Francisco Bay areas this is enhanced by new transportation facilities in the form of the two great bridges. Mr. Wenzlick's forecast is that the peak of the boom will be reached in 1943.

TRAVEL

IT is a curious fact that at the crisis of strained international relations we frequently find foreign travel at its height. Ships are sailing from the port of New York these days with every stateroom taken. It is like the condition described by Dr. Munthe in "The Story of San Michele" when the plague was at its height in Florence. At that time, he says, when people were dying by thousands, the city was filled with riotous pleasure seekers who drank, sang and cavorted through the streets the whole night long.

How far this trans-Atlantic travel will go in the face of possible war and revolution throughout all Europe no one can say but the liners will probably be well loaded up to the first submarine attack. But no matter to what extent the Atlantic travel goes or continues, one incontrovertible fact remains and that is the steady uninterrupted increase of Pacific travel. On a TOMORROW that is sweeping toward today our glorious Pacific will be carrying its deserved share of travel.

STYLE versus FASHION

in

INTERIOR DECORATION

(Continued from Page 17)

up-to-date. A white lamp is purchased, new draperies are selected, and a piece of furniture that shouts its variance with every other piece of furniture in the room is added in an attempt to bring the whole thing into step. Such attempts can only rapidly become dated themselves. How much better to take the budgeted sum and work for a harmonious whole by the use of paint, removal of lumpy and superfluous mouldings and carvings, dyeing, recovering and trimming, than to buy one item entirely out of key with its surroundings. Weed your garden before adding new plants.

Not through small revolutions, or wholesale adoption of some fashion whimsy is the public going to be persuaded to accept contemporary design. This acceptance can be brought about when artist, merchant and press portray contemporary design in its true relation to the present scheme of living. Design in its simplification is planned for the machine production of today. The material out of which an object is made endows it with its intrinsic beauty rather than the application of ornament to structural details. Present day design and decoration need no excuses to be made for them. They are strong and reliable and can stand on their own feet. Explanations, glossing-over, sugar-coating, only act to defeat the issue. If contemporary design is presented in a sane, intelligent manner, rather than evaded and treated as an illusion, the public will be quick to accept it.

Decoration must be endowed with character and individuality and must not become static and ceremonial. The slavish following of fashion to the point where the home will accept the standards which women's fashions have today is economically unsound. The ephemeral quality in fashions is so designed to outmode things not outworn. This practice has become highly perfected in the business of women's clothes and in the automotive industry. It is attempted by manufacturers of rugs and carpets, furniture, lamps and bric-à-brac but in these fields it cannot meet with complete success for interior decoration is too closely allied with the fine arts. Too many fine creations in the art of rug weaving can be seen or brought to mind; too often do we recall the work of Chippendale, Sheraton and Hepplewhite; too well acquainted are we with fine sculpture, porcelain, weaving and carving; there can be little satisfaction in accepting second-rate craftsmanship when we want art. The precedence has established a standard from which we cannot stray and ever attain much happiness.

A room decorated so that one feels a sense of joyous anticipation at the thought of entering it, is not a room decorated in the latest craze and fashion note or by the dictum of some movie queen. Such a room is stable, the color harmonious, imaginative and stimulating. Convenience and suitability are primary considerations. The home of man is an expression of his habits; it must be so designed to satisfy his physical requirements but more than that it must, like a portrait, describe his esthetic sense. Interior decoration today cannot but represent the life and style of our time.

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